

**LITERARY CHARACTERS
DRAWN FROM LIFE**

LITERARY CHARACTERS DRAWN FROM LIFE

“Romans à Clef,” “Drames à Clef,”
Real People in Poetry

With Some Other Literary Diversions

BY
EARLE WALBRIDGE



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To
My Father
and
Sisters

What, my young friend, is this Terewth, then?
—*Mr. Chadband*

A good many of the characters in this novel have been drawn, as usual, from persons now living, but the author hopes very much that they will only recognize one another.—*E. M. Delafield*, “The Way Things Are”

The people of this little story
Are creatures of phantasmagory.
If any deem the cap to fit,
The fault's in him, and not in it
—*Eliot Crawshay-Williams*,
“Night in the Hotel.”

Preface

“Romans à Clef” has appeared at intervals and in a variety of shapes, forms, and mediums; at first in the New York Public Library *Branch Library Book News*, and later in the *Publishers’ Weekly*, “The Author’s Annual, 1929,” the *Golden Book Magazine*, and the *Saturday Review of Literature*. The Foreword was written by Edmund Pearson for the original list in 1924. As the then Editor of Publications at the New York Public Library he edited the manuscript and added several titles, and annotations which I have not rewritten.

“Drames à Clef” was published in *Theatre Arts Monthly*, with a later supplement in the *New York Post*.

“Real People in Poetry” was printed in Part XVI of the *Colophon*, where it really should be seen. I am still abashed when I look at that hand-set type, that laurel-wreathed title, those rubricated pages. The longer title was borrowed from a section of Vachel Lindsay’s “Collected Poems.”

“Half-Told Tales” began in the *Library Journal*. Supplements have appeared there, in the *Publishers’ Weekly*, and “The Author’s Annual, 1930.”

“Poetry of the Supernatural” was published in pamphlet form by the New York Public Library in 1919.

Mr. William H. Royce, the foremost living authority on Balzac, was so very good several years ago as to send me the Balzac *romans à clef*.

I am also deeply indebted to Marshall Best, of the Viking Press, and to William Rose Benét, formerly of the late firm of Brewer and Warren, for various manful efforts in my behalf!

E. W.

CONTENTS

Romans à Clef: Real People in Fiction.....	13
Foreword by Edmund Pearson	
Drames à Clef: A List of Plays with Characters Based on Real Persons.....	83
Foreword by John Mason Brown	
Incense and Praise, and Whim and Glory: Real People in Poetry.....	123
Half-Told Tales: Unfinished Novels Here and Abroad	143
Poetry of the Supernatural.....	167
Foreword by Edmund Pearson	

ILLUSTRATIONS

Frontispiece to Laurence Housman's *Trimblerigg*
(*Caricature of David Lloyd-George*).. Frontispiece
Reproduced by permission of Albert & Charles Boni,
Inc. New York, Publishers

Cover Design of *Sarah Barnum*, by Marie Colom-
bier (*Caricature of Sarah Bernhardt*)..... 28

W. S. Gilbert's Original Sketch of "Bunthorne".... 98
(*Caricature of Oscar Wilde*)
Reproduced from *Patience* Standard edition illus.
J. M Stoddard & Co. Phila. 1881

Title-Page of the First Edition of Shelley's *Adonais*:
An Elegy on the Death of John Keats..... 126

Jacket Design of Stella Benson's *Mundos*..... 148
Reproduced by permission of Macmillan and Co. Ltd.,
London

Illustration by Gerald Metcalfe for Coleridge's
"Christabel" 172
Reproduced from *The Poems of Coleridge* published
by John Lane

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is adapted from Thackeray's drawing which appeared on the
original wrapper of *Vanity Fair* (Published at the Punch
Office, 1847)

Romans A Clef

Foreword

Readers are always interested to learn that an author has drawn some of his characters from real persons. It adds to the piquancy of the story, and it strengthens the exciting notion—which we all share, more or less—that a novelist goes about observing his friends and acquaintances with the purpose of “putting them in his next book.” Some folk pretend to be uncomfortable in the presence of a writer of fiction, for fear they will find themselves described, in unattractive or ridiculous aspect, in the pages of a novel. That this is quite an unnecessary fear is probable for a number of reasons; one of them is that, despite the contrary impression, writers are often more absent-minded than observing, and it is only relatives and intimates whose characteristics make much impression upon them.

It is probable that if we knew any of the persons who figure in Mr. Walbridge’s list, we should be unable to recognize any resemblance in their literary portraits as drawn by the novelists. (As some of them are of living men and women, it is conceivable that we can test this assertion.) And the authors would be the last ones to expect us to recognize them. The writer of fiction is not best pleased when his friends insist on pinning him down to an exact catalog of the names of his models and of their pseudonyms in his book. However little we sometimes may permit him to do it, the writer of fiction prefers to regard himself not as a photographic camera but as an artist; not as a copyist but as a creator. He takes a hint from a man, a trick of speech, a peculiarity

LITERARY CHARACTERS DRAWN FROM LIFE

of costume, or an odd trait of character, as a suggestion with which to begin. The rest of the man exists only in imagination, or so the novelist hopes and intends. He has used him rather less, even, than the sculptor copies his model in designing a statue. Few full-length portraits exist in fictitious literature.

It is not for any biographical information, therefore, that this list is interesting. First, it serves to furnish a reminder that there are some entertaining novels, besides those published in the past month. It shows how general has been the custom among romancers to found at least one or two of their characters upon recognizable living models. And it is a compilation upon a subject which has not often been attempted, and is in itself readable and amusing.

EDMUND PEARSON

Romans à Clef: Real People in Fiction

ADAMS, HENRY. Democracy

Senator Ratcliffe . . . combines the least admirable traits of several well-known public men of the time (noticeably James G. Blaine) all easily recognizable—*William S. Walsh, "Heroes and Heroines of Fiction"*

Democracy, the product of Henry Adams's sojourn in Washington during the corrupt Grant régime, lacks the *brio* of [Mark Twain's] *The Gilded Age*, which achieves satiric distinction, even if it doesn't attain to distinction of thought—*John Chamberlain, "Farewell to Reform."*

ADAMS, SAMUEL HOPKINS. Revelry

A narrative of what went on in Washington during the Harding administration, sparing none of its scandals and adding some incidents which are matters of gossip or pure invention. The oil deals and the graft of the Veterans' Bureau are described in detail and the meetings of the "Ohio Gang" in the Crow's nest—the real cabinet—"Secretary of Deals, Secretary of Pardons, Bootlegger General, Secretary of Office Sales, Receiver General of Graft, Secretary of Purchasable Contracts," and the rest. Harding himself is treated more gently."—*Book Review Digest*, 1926.

Success

Said to deal with a well-known American owner and publisher of newspapers, and his chief editorial writer.

AGOULT, MARIE, COMTESSE D'. (Daniel Stern, pseud.) Nélida

The painter, Guermann, represents Franz Liszt, the composer, father of one of her daughters, the late Cosima Wagner. "[It] bore only too evident witness to a love transformed into hatred. Far too much importance has been ascribed to this novel, however, even by Liszt himself."—*Richard, Count du Moulin-Eckart, "Cosima Wagner."*

ALCOTT, LOUISA MAY. *Little Women*

The elder Marches are, of course, her parents, Amos Bronson Alcott and Abba May Alcott (For Bronson Alcott, see Honoré Willsie Morrow's *The Father of Little Women*) Jo is herself, Meg, Beth and Amy are her sisters, Anna Alcott Pratt (John Brooke is John Pratt), Elizabeth Alcott, and May Alcott Nieriker (See Caroline Ticknor's *May Alcott*.) Laurie is drawn from Ladislas Wisinewski, a young Polish boy whom she met on her first trip to Europe in 1865. The apparently crusty Mr Lawrence was drawn from her grandfather, Colonel Joseph May. The sensational fiction of Mrs S L A N G Northbury probably reflects that of Mrs. E. D E N. Southworth.

Work

Theodore Parker, the abolitionist, who was kind to her during her first struggling days in Boston, is gratefully embodied in Mr Power "A sturdy man of fifty, with a keen, brave face, penetrating eyes, and mouth a little grim; but a voice so resonant and sweet it reminded one of silver trumpets, and stirred and won the hearer with irresistible power. Rough gray hair, and all the features rather rugged, as if the Great Sculptor had blocked out a grand statue, and left the man's own soul to finish it."

ANNUNZIO, GABRIELE D'. *Il Fuoco* (The Flame of Life)

The glorification of his love affair with [Eleonora] Duse.—*Living Authors* (Wilson, 1931) It drove Duse into many years' retirement.

ATHERTON, GERTRUDE. Senator North

I haunted the senate gallery and one day my eye was arrested by a man I had not seen before. . He was Senator [Eugene] Hale of Maine; Lawrence Rathbone had sent me a letter to him, but I had not presented it because I learned upon my arrival that he was absent from Washington. . He looked as if he might be sixty, but if he "panned out" he should be the hero of the book. Something new in heroes; and it would be quite a feat to make a man of sixty interesting enough to carry a novel—*Gertrude Atherton, "Adventures of a Novelist."*

ROMANS À CLEF

ATHERTON, GERTRUDE. Tower of Ivory

Tower of Ivory was to be set in the eighties in order to include Ludwig II as well as certain conditions in England during that distinctive era, and perspective was desirable in space as in time. Moreover, Fassbender [Mme. Mottl-Fassbender, an opera singer at the Munich Hof-und-National Theatre] was to be the heroine—as far as personality and voice were concerned—and as she was to have a murky past it was wise to change conditions very markedly or run the risk of a libel suit.—*Gertrude Atherton, "Adventures of a Novelist."*

BALZAC, HONORÉ DE. Albert Savarus

The hero is Balzac himself. His boyhood is reflected in *Louis Lambert*, and his young manhood in the Raphael de Valentin of *The Magic Skin*

Beatrix

Félicité des Touches, who took the pseudonym of Camille Maupin, is drawn from George Sand; the Marquise de Rochemode is the Comtesse d'Agoult; Conti is Franz Liszt; and Claude Vignon is Gustave Planche.

The Lily of the Valley

Henriette de Mortsau is an idealized portrait of his mistress, Mme de Berny.

Lost Illusions, Part II. A Great Man of the Provinces in Paris

Lucien de Rubempré was sketched from Albéric Second, a young Parisian writer; his friend Lousteau is Jules Janin, the celebrated critic; Daniel d'Arthez is a compound of Berryer, the orator, and Félix Pyat, the philosopher; and Michel Chrestien is Armand Carrel, the journalist.

The Magic Skin

Mme. Récamier was probably the prototype of Fedora.

Modeste Mignon

Canalis, the poet, is a sketch of the poet Lamartine.

LITERARY CHARACTERS DRAWN FROM LIFE

BALZAC, HONORÉ DE. Père Goriot

Eugène de Rastignac, the hero of the *Comédie Humaine*, who appears in this and twenty other novels, was modelled on the French statesman, Adolphe Thiers.

—. **La Rabouilleuse**

Joseph Bridau is the noted painter, Eugène Delacroix.

—. **Splendours and Miseries of Courtesans**

Baron de Nucingen, who appears in this and several other novels, is said to be a caricature of Baron James de Rothschild.

BARRY, WILLIAM FRANCIS. The Two Standards

Interest centers in the heroine, her struggle for the better standards of human conduct, the hopes and disillusionments of her married life. She has intimate relations with a man of genius, evidently meant for Wagner—*Ernest A. Baker, "A Guide to the Best Fiction in English"*

BATES, ARLO. The Puritans

Various Bostonians were identified with the characters; especially was it held that the Rev. Rutherford Strathmore was intended for Phillips Brooks.

BAUM, VICKI. Grand Hotel. *See* page 111.

BEACONSFIELD, LORD. See Disraeli, Benjamin.

BEEDING, FRANCIS, *pseud.* (John Palmer and Hilary Saunders). The Six Proud Walkers

Caffarelli, the Italian premier, bears a striking physical resemblance to Benito Mussolini.

BEER, THOMAS. The Fair Rewards

George M. Cohan, tho he somewhat profanely denied it, is said to be the original of Mark Walling.

BELLOC-LOWNDES, MARIE. See Lowndes, Marie Belloc.

ROMANS À CLEF

BENÉT, STEPHEN VINCENT. *Young People's Pride*

In this novel and in the same author's *The Beginning of Wisdom*, the original of the character Johnny Chipman is evidently Mr. John Chipman Farrar of the publishing firm of Farrar and Rinehart, who was the classmate of Mr. Benét at Yale University. Mr. Benét appears as Ben Vincent in Cyril Hume's *Wife of the Centaur*, as well as Mr. Farrar, this time as Johnny Chapman.

BENÉT, WILLIAM ROSE. *The First Person Singular*

Slade Breckenridge—like Mr. Benét—is a poet who was in the aviation service during the World war. Lin Jessup suggests Sinclair Lewis; the editor of the *Colosseum* (intended to mean the *Century Magazine*) has some of the characteristics of Robert Underwood Johnson. Mrs. Ventress has some of the most charming traits of Elinor Wylie.

BENNETT, ARNOLD. *Denry the Audacious*

The author of a book called *Harold's Adventures*, Harold [Keates] Hales [M.P.], likes to tell his friends that he is the original of Arnold Bennett's *The Card*, known also as "Denry the Audacious," a brash young man who in two Bennett novels makes his way by his wits.—*Time*, July 29, 1935.

—. *Imperial Palace*

George Reeves-Smith is said to be the original of the great hotel's manager.

—. *Lord Raingo*

Raingo has the same cadence as Rhondda, and it is possible that Bennett had the latter in mind. (See his *Journal*).

Frank Swinnerton, writing as "Simon Pure" in the *Bookman*, September, 1926, attributed the character to Beaverbrook, but in a subsequent letter to William Rose Benét, then with Payson and Clarke, admitted that he was mistaken.

BENSON, EDWARD FREDERIC. *David Blaize of King's*

Oscar Browning, for eighteen years University Lecturer in History at Cambridge, and a famous character there, has

BENSON, E. F. David Blaize of King's—*Continued*
appeared in numerous Cambridge novels. He is Arthur Gray in this book. A more ill-natured portrait, labeled Oliver Brownlow, appears in Shane Leslie's suppressed novel, *The Cantab* King's is King's College. Mr Benson's amusing novel, *The Babe, B A*, evidently reflects his own undergraduate days. "Mr Stewart" is Oscar Browning The eccentric don, Longridge, is based on J E Nixon, Dean of the college "His mind was like a cage-full of monkeys, all intent on some delirious and unintelligible business 'Show me a man with a green nose,' he once passionately exclaimed, 'and I'll believe in ghosts.'"—E. F. Benson, "*Our Family Affairs*"

—. Dodo. Dodo's Daughter. Dodo Wonders

Probably the general opinion that Dodo is a portrait of the Countess of Oxford and Asquith (then [1893] Margot Tennant) will never be entirely dispelled, but in Mr. Benson's autobiographical book, *Mother*, he seems to lay especial stress on the fact that Lady Charles Beresford resembled Dodo exactly in her vivacity, endurance, and extraordinary conversational powers. Edith Staines, Dodo's friend and composer of the Dodo Symphony, was supposed to have been drawn from Dame Ethel Smyth, the composer, who seems also to be a character in Thornton Wilder's *The Cabala*

—. Queen Lucia. Lucia in London. Miss Mapp.
Mapp and Lucia. The Worshipful Lucia

"There is not in all England a town so blatantly picturesque as Tilling, nor one, for the lover of level land, of tall reedy dykes, of enormous sunsets and rims of blue sea on the horizon, with so fortunate an environment."—"Miss Mapp." Tilling is Rye, England, and Miss Mapp's house, Mallards, is Lamb House, once the home of Henry James and now in the possession of Mr. Benson. Mrs. George Rightmire (Dr. Rightmire is the President of Ohio State University), once wrote me that she is convinced that Riseholme, Lucia's domain, is Broadway, where Mary Anderson (Mrs. Antonio de Novarro) has a picturesque old house.

ROMANS À CLEF

BENSON, ROBERT HUGH. The Sentimentalists

Frederick Rolfe ("Baron Corvo") figures literally as a "character," with the external mannerisms of another friend of Monsignor Benson, according to Shane Leslie

BESANT, SIR WALTER All Sorts and Conditions of Men

Lady Burdett-Coutts was the model for Lady Angela Marsden Messenger in this book. Paul Rondelet, in the same author's *The Monks of Thelema*, is drawn from Walter Pater

BIRMINGHAM, G. A., *pseud.* (Canon James Owen Hannay). The Seething Pot

According to Stephen J. Brown's *Ireland in Fiction*, Desmond O'Hara in this novel is a portrait of Standish O'Grady. *Authors Today and Yesterday* (Wilson, 1933) also states that other principal characters are thought to be recognizable as Parnell, George Moore, and Sir Harry Johnston. The scenery was like that of Clew Bay on the Irish coast.

BLACK, WILLIAM. Madcap Violet

Common report said that the heroine had been drawn for Ellen Terry—*Ellen Terry, "The Story of My Life"*

The late Brander Matthews, in his *These Many Years*, says that Black, in revenge for a fancied slight, introduced him into one of his novels as "Professor Mauder Bathos."

BLASCO IBÁÑEZ, VICENTE. Mare Nostrum

Freya Talberg, the German woman spy, is evidently drawn from Margaret Gertrud Zeller, better known as Mata Hari ("Eye of the Morning"), who was executed in Paris in October 1916. The dramatic circumstances of her execution were identical in real life and in the book (See Sir Basil Thompson's chapter on woman spies in his *My Experiences at Scotland Yard*.) Mata Hari also appears in Henry James Forman's *Fire of Youth*, as a New York adventuress.

BODENHEIM, MAXWELL. Duke Herring. Ninth Avenue

By-products of Mr. Bodenheim's guerrilla warfare with Ben Hecht.

BOYLE, KAY. *My Next Bride*

Aside from its autobiographical elements, the novel contains characters easily recognizable as Raymond Duncan and Harry and Caresse Crosby. (See Malcolm Cowley's *Exile's Return*)

—. *Year Before Last*

Ernest Walsh, the poet, is the "wild, unpredictable original" of Martin Sheehan, the hero, according to May Lamberton Becker.

BRACKETT, CHARLES. *American Colony*

Alexander Woollcott, globe-trotter, New York Town Crier, author of *While Rome Burns*, and former dramatic critic, was so good as to confirm for me a rumor, as follows: "I can scarcely avoid acknowledging as a portrait the somewhat noxious behemoth who passes thru that extraordinary book from pages 169 to 172. This is a tremendous man with tiny extremities and gold-rimmed spectacles who used to be a dramatic critic. He is further described as a competent old horror with a style which is either clear treacle or pure black bile. A sample of that style is then given which, if it is not forgery, is a damned clever original."

—. *Entirely Surrounded*

Mr. Brackett continues the saga with an account of the intermittently idyllic summer life led by Mr. Woollcott and his inner circle on Neshobe Island, Lake Bomoseen, Vermont. Nigel Farraday is a particularly engaging thumbnail sketch of Noel Coward.

BRIDGES, CONSTANCE. *Thin Air*

The mystic, David Wendel, is drawn from John Langdon.

BRONTË, CHARLOTTE. *Shirley*

The proud and passionate Shirley was drawn from her sister Emily; the girl who is her bosom friend is also from life.—*Baker*. Ellen Nussey, Charlotte's lifelong friend, was the model for Caroline Helstone.

Anne Brontë studied her dipsomaniac brother, Branwell, and put him into her *The Tenant of Wildfell Hall*. Charlotte copied her publisher, George Murray Smith, as closely as

ROMANS À CLEF

she dared in the character of Dr. John in *Villette* (i.e. Brussels), and lived for a time in mortal fear that he might be offended. Paul Emanuel in *Villette* was drawn from M. Héger, of the Pensionnat Héger, where Charlotte and Emily studied in 1842. For a thoro account of Charlotte's hopeless and unrequited attachment to Héger, see E. F. Benson's *Charlotte Bronte*. Madame Héger "has been gibbeted for all time in the characters of Mlle. Zoraide Reuter and Madame Beck"—*Clement K. Shorter*, "Charlotte Bronte and Her Circle."

BRUSH, KATHARINE. Young Man of Manhattan

It's generally conceded by now that Dick [Richards] Vidmer, of the sports staff of the *Herald-Tribune*, served as the model for the hero of Katharine Brush's *Young Man of Manhattan*—*Variety*, April 16, 1930.

BUCHAN, JOHN. Greenmantle

"In the early days of the war he [Lawrence of Arabia] had, in some strange way, something to do with the Russian 'capture' of Erzerum, when the Turks all but laid down their arms. John Buchan's novel, *Greenmantle*, in which the prophet leader of the Turks is pictured as an Englishman working for England is supposed, by Liddell Hart, to be based on this incident."—*New York Herald Tribune*, May 20, 1935.

BULWER-LYTTON. See Lytton, Edward George Earle Lytton Bulwer-Lytton, 1st baron.

BURLINGAME, ROGER. High Thursday

Tom, the bearded, burly artist, who is fond of limericks, is drawn from Waldo Peirce, also an artist.

BUTLER, SAMUEL. The Way of All Flesh

The childhood of Ernest Pontifex is drawn from his own, Theobald and Christina being portraits of his own father and mother (most unflattering ones), and Alethea of a Miss Savage, Butler's best woman friend. See the biography by Henry Festing Jones.

CABELL, JAMES BRANCH. The Rivet in Grandfather's Neck

In two brief paragraphs in the first chapter . . . James Branch Cabell throws open the closet in which lie the bones of his own legend with a gesture that seems to say, "Here's what you have been whispering about—was it worth so much whispering?"—*May Lamberton Becker in the New York Evening Post, January 31, 1923*

CAINE, HALL. The Prodigal Son

Includes incidents in the life of Dante Gabriel Rossetti, even to Rossetti's disinterring the body of his wife to salvage poems which he had previously buried with her. For this episode see Violet Hunt's *The Wife of Rossetti* (She was Elizabeth Siddal, his most famous model)

CARROLL, LEWIS, *pseud.* (Charles Lutwidge Dodgson). Alice's Adventures in Wonderland

Every one in the book world should now be aware of the fact that Alice was written expressly for Alice Pleasance Liddell, later Mrs. Reginald Hargreaves; perhaps fewer know that Tenniel (literally) drew the Duchess from Margarete Maultasch, Duchess of Tyrol, Lion Feuchtwanger's *Ugly Duchess*. In the crowd around the pool of tears, the Lory represents Laura Liddell; the Eaglet, Edith Liddell; and the Duck, Godstow Robinson Duckworth, a tutor who accompanied them on one of their famous picnics. Shane Leslie has drawn an amusing comparison between the Alice books and the Oxford Movement in an article in the *London Mercury*, July 1933. "The Cook, who has a prominent place in the Duchess' kitchen, takes little notice of her and is no doubt the independent Dean of the Bishop's Cathedral."

CATHER, WILLA. The Song of the Lark

The mature artist in Willa Cather repudiates much of this book, would like to reduce it by at least a third. The theme is the evolution of a woman not unlike a certain great Wagnerian singer [Olive Fremstad] and the latter is said to have exclaimed to the author, on reading it: "I don't know where you begin and I end!"—*Elizabeth Shepley Sergeant, "Fire Under the Andes."*

ROMANS À CLEF

CHAMBERS, ROBERT WILLIAM. *Iole*

Its hero [Guilford] was generally accepted as being modeled upon a very much-exploited personality [Elbert Hubbard of the Roycrofters, who went down with the torpedoed liner *Lusitania*]. . . "How furious So and So will be when he reads it," said people, referring to the supposed victim of the lampoon. So and So was quick to recognize the resemblance. But the emotion aroused was neither anger nor annoyance, but sheer, unadulterated delight, to which he gave free expression in a letter to the novelist. . . Yet, very curiously, it was not the Sage of that town in Northwestern New York that Mr. Chambers had in his mind at all when he wrote *Iole*. The model was French. Over in Paris, Aristide Bruant, long-haired, bull-throated, gesticulating, was declaiming his verses from the tops of café tables. In him were embodied all the physical characteristics needed for the character.—*Arthur Bartlett Maurice, "The New York of the Novelists."*

CHESTERTON, GILBERT KEITH. The Father Brown Stories

Canon O'Connor is said to be the original of Father Brown.

CHURCHILL, WINSTON. The Celebrity

Mr. Churchill commenced authorship with the somewhat trivial *The Celebrity*, 1898, regarded when it appeared as a satirical hit at the personality of Richard Harding Davis. . . "The Celebrity"—so we read in the closing sentences—"is still writing books of a high moral tone and unapproachable principle, and his popularity is undiminished!" "The Celebrity" may have been the late Mr. Davis; he sounds prophetically like the present Mr. Churchill.—*George Gordon, "The Men Who Make Our Novels."*

Coniston

Jethro Bass is said to have been drawn from Ruel Durkee, a political boss in Mr. Churchill's own state of New Hampshire.

LITERARY CHARACTERS DRAWN FROM LIFE

CHURCHILL, WINSTON. *A Far Country*

A Christian criticism in fiction of the profit motive A "Banker Personality," created in the image of J. Pierpont Morgan, presides behind the scenes in this novel.—*John Chamberlain, "Farewell to Reform."*

CLEMENS, SAMUEL LANGHORNE (MARK TWAIN, *pseud.*) *A Connecticut Yankee in King Arthur's Court*

In this book the illustrator, not the author, drew, possibly more than once, with a real model in mind Dan Beard's pictures are a feature of the early editions, and that one called "The Slave Driver," p 465, is an unmistakable portrait of a very wealthy man, long since dead.

— and Charles Dudley Warner. *The Gilded Age*

Most of his characters reflected intimate personalities of his early life. Besides the apotheosis of James Lampton into the immortal Sellers, Orion became Washington Hawkins, Squire Clemens the judge, while Mark Twain's own personality, in a greater or lesser degree, is reflected in most of his creations.—*Albert Bigelow Paine, "Mark Twain, a Biography."*

COLLINS, WILLIAM WILKIE. *The Moonstone*

The original of Sergeant Cuff was Detective Inspector Whicher, who was sent from Scotland Yard to take charge of the case of Constance Kent, who murdered her infant half-brother in 1860. Some of the incidents of the Kent case are reproduced in the novel, as for instance the washing of Franklin Blake's nightgown. The somewhat unbalanced wife of Sir Edward Bulwer-Lytton once gravely assured Collins that Count Fosco, the villain of *The Woman in White*, must have been drawn from her husband.

COLOMBIER, MARIE. *Sarah Barnum*

A scandalous *roman à clef* about Sarah Bernhardt. Sarah, in revenge, horsewhipped her with her own hands, and then engaged her current lover, Jean Richepin, to write another novel, *Marie Pigeonnier*, in reprisal.

ROMANS À CLEF

CONRAD, JOSEPH. *The Secret Agent*

The basis of this story was the attempt to blow up the Greenwich Observatory. The Home Secretary of the novel was drawn from Sir William Harcourt.

CONSTANT DE REBECQUE, HENRI BENJAMIN. *Adolphe*

One of the earlier examples of the psychological, auto-biographical novel, in the words of the *Encyclopaedia Britannica*, and largely the reflection of his ten years' liaison with Madame de Staél.

COOPER, JAMES FENIMORE. *The Spy*

Harvey Birch was drawn from an actual spy (Enoch Crosby) who served John Jay against the British. Mr. Harper is George Washington in disguise.

Natty Bumppo, the hero of the Leatherstocking series, is "a composite from many Cooperstown suggestions but in his main outlines undoubtedly suggested by Daniel Boone," says Carl Van Doren in his *The American Novel*.

CRANE, FRANCES. *See under WAUGH, EVELYN.*

CRANE, STEPHEN. *Wounds in the Rain*

William B. Perkins is drawn from Ralph D. Paine, according to Vincent Starrett in Part Seven of the *Colophon*.

CRAWFORD, FRANCIS MARION. *Mr. Isaacs*

Mr. Isaacs was drawn direct from life, the original being a certain Mr. Jacobs, a trader in rare jewels, who later came into note thru his dispute with the Nizam of Deccan over the price of the Great Empress diamond. Had you talked with Mr. Crawford about his other characters, you would have learned that there was nothing exceptional in the case of Mr. Isaacs. He would have told you with a quiet smile that the men and women who thronged the pages of his Saracinesca trilogy were all real people, whom he had for the most part known and liked well.—*Frederick Tabor Cooper, "Some American Story Tellers."*

LITERARY CHARACTERS DRAWN FROM LIFE

DAUDET, ALPHONSE. Kings in Exile

Axel . . . is a thinly disguised portrait of the Prince of Orange . . . Christian II, king of Illyria . . . is a portrait of Francis II, the last king of Naples, who lost his throne in 1860.—*Walsh*.

—. The Nabob

Felicia Ruyis is either Sarah Bernhardt or Judith Gautier; Mora is the Duc de Morny.

—. Numa Roumestan

Daudet himself refers to the equally absurd report that Gambetta was the original of Numa Roumestan—a report over which the alleged subject and the real author laughed together. Daudet's own attitude toward his creations is a little ambiguous or at least a little inconsistent; in one paper he asserts that every character of his had a living original, and in another he admits that Elysée Méraut, for example, is only in part a certain Thérion—*Brander Matthews, Introduction to "The Nabob"* (*Little, 1899*)

DAVIS, RICHARD HARDING. Princess Aline

Princess Aline was Princess Alix of Hesse-Darmstadt, who married Nicholas to become Czarina and to share her husband's tragic fate.

—. Soldiers of Fortune

A combination of Davis and John Hays Hammond, says Arthur Maurice.

DEFOE, DANIEL. Robinson Crusoe

He was doubtless indebted to the story of Alexander Selcraig (or Selkirk, as he has more often been called), a Scotchman, who spent four years or four months alone on the island of Juan Fernandez off the coast of Chile.—*G. H. Maynadier*.

Walter de la Mare, in his *Desert Islands and Robinson Crusoe*, conjectures that Selkirk met Defoe in Bristol at the house of a Mrs. Damaris Daniel (seductive name!).

ROMANS À CLEF

DELAFIELD, E. M. *pseud.* *Messalina of the Suburbs*

Based on the murder in London of Edith Thompson's husband by Frederick Bywaters, her lover. Both were hanged.

DELAND, MARGARET. *Dr. Lavendar's People*

Dr. Lavendar, who figures in so many of Mrs. Deland's Old Chester stories, is said to have been drawn from the Rev. William Henry Campbell, D.D., president of Rutgers College, New Brunswick, N.J.

DEUTSCH, BABETTE *A Brittle Heaven*

Mark Gideon is based on the late Randolph Bourne, according to the *Bookman* of October 1932

DICKENS, CHARLES. *Barnaby Rudge*

The original of Barnaby Rudge himself was an eccentric young man, Walter de Brisac by name, who resided at Chatham, where he carried on the business of a pedlar—a kind of nineteenth-century Autolycus. Mr. Kitton says that his father was reported once to have held a commission in the army. With regard to another character in the book, that of Sir John Chester, two originals have been suggested; at the time, Sir William Maule, one of the Justices of the Common Pleas, was regarded as Sir John's prototype, but if this was so, it seems likely that Dickens had the famous Lord Chesterfield in his mind when he endowed Sir John Chester with those outward graces and manners which are associated with the "glass of fashion"—*W. Beresford Chancellor, "Literary Diversions."*

—. *Bleak House*

The lawsuit of Jarndyce and Jarndyce had its original in the famous Jennings case, in which the Curzon family was largely involved, and which trailed its long circumlocutory course thru so many years—*Chancellor*.

Of Mr. Boythorn we are accustomed to think as drawn from [Walter Savage] Landor, but then it is Landor with all the intellect left out; his roaring as gently as any sucking-dove does not greatly charm us, but his talk has

DICKENS, CHARLES. Bleak House—*Continued*

good qualities More of a character, in the proper sense of the word, is Harold Skimpole, whose portrait gave such offense to Leigh Hunt.—*George Gissing, "Charles Dickens; a Critical Study."*

It was thought that there was more than a trace of Harriet Martineau in Mrs Jellyby, who is depicted as taking an interest in the welfare of the natives of Borrioboola-Gha which prevented her taking any interest in her own family Dickens detested Miss Martineau, and put himself on record as supposing that "there never was such a wrong-headed woman born—such a vain one—or such a humbug." Mr Turveydrop's deportment was thought to have been copied from George the Fourth; and, for no very good reason, Hortense, the French maid, was believed to have been suggested by Mrs Manning, the murderer who made black satin unpopular by electing to be hanged in it. Mr. Inspector Bucket is Dickens's friend Inspector Field of the London police.

David Copperfield

David, says John Forster, was the author himself. Wilkins Micawber was drawn from Dickens's father (he used his mother for copy in the garrulous and inconsequential Mrs. Nickleby of *Nicholas Nickleby*) Dora, according to Sir William Robertson Nicoll, was one Maria Beadnell, later appearing as the fat and coy Flora Finch of *Little Dorrit*. The Dickens-Beadnell correspondence has been published.

Dombey and Son

Mrs. Pipchin was drawn from a Mrs. Roylance with whom Dickens lived as a child when he was employed in the blacking warehouse. Paul Dombey was taken from a favourite nephew, Harry Burnett, who became a cripple and died when he was nine years old Mrs Skewton was a recognizable likeness of a Mrs. Campbell, an habituée of Leamington. Captain Cuttle was drawn from one David Maniland, master of a merchant ship, whom Dickens knew personally.—(*Adapted from Chancellor*)

ROMANS À CLEF

DICKENS, CHARLES. Little Dorrit

The assault upon the "Circumlocution Office" was, I doubt not, especially offensive because "Barnacle Tite" [sic] and the effete aristocrats who are satirized in *Little Dorrit*, stood for representatives of Sir James Stephen and his best friends.—*Leslie Stephen, "The Life of Sir James Fitzjames Stephen"* Sir Leslie, to whom proofreading was a closed book, meant to refer to Tite Barnacle

Martin Chuzzlewit

It is well known that the prototype of Pecksniff was S C Hall, for long the editor of the *Art Journal* I do not by any means contend that Pecksniff is a complete likeness of S. C Hall, tho I am not sure he isn't. There were many more people than Dickens who considered Hall a terrific humbug—*Nicoll*.

Nicholas Nickleby

Mrs Nickleby was studied from his mother, as has been said Kate Nickleby is Fanny Dickens, his sister, whose husband, Mr Henry Burnett, has some of the traits of Nicholas himself. The prototype of Miss La Creevy was an artist named Rose Emma Drummond. A broken-down gentleman whom Dickens came across in his clerkship days named Newman Knott, gave him the idea for Newman Noggs. The immortal Vincent Crummles was undoubtedly drawn from a provincial manager whose name was Davenport, who later went to America. The portraits of the Cheeryble brothers are essentially the portraits of William and Daniel Grant, merchants; of Manchester, whose warehouse in Cannon Street, Manchester, is today appropriately named Cheeryble House—(*Adapted from Chancellor*)

Oliver Twist

He had a satisfaction in always admitting the identity of Mr Fang with Mr. Laing of Hatton-Garden . . Wanting an insolent and harsh police-magistrate, he bethought him of an original ready to his hand in one of the London (police) offices—*Forster* Lord John Russell, then Home Secretary, eventually removed Laing from office.

DICKENS, CHARLES. Our Mutual Friend

Charles Hexam and his father were taken from a pair whom Dickens had once seen at Chatham; the dogmatic assurance of Podsnap was copied from that of John Forster himself, who probably did not recognize the likeness; Mr Boffin's prototype was a wealthy philanthropist named Dodd, a contractor who did actually possess vast dust-heaps in Islington; and it was in one of the wards of the Children's Hospital that Dickens found the pathetic picture of little Johnny asking for the "Boofer Lady"—*Chancellor*

— Pickwick Papers

According to Chancellor, the prototype of Mr Pickwick was a certain John Foster who resided at Richmond in Surrey and was a friend of Mr Chapman, of Chapman and Hall. Jingle was largely drawn from one of Dickens's fellow-clerks, named Potter, and Dr Slammer from Dr Lammert, a regimental surgeon stationed at Chatham. An eminent counsel of the period, Mr Serjeant Bompas, supplied the manner and appearance of Serjeant Buzfuz, and Mr Justice Gazelee, a common-law judge of the day, was the caricatured original of Mr Justice Stareleigh. Mrs Bardell had her actual counterfeit in a Mrs Ann Ellis, who kept an eating-house near Doctors' Commons. Tracy Tupman was pretty accurately drawn from a Mr Winters. The Fat Boy actually existed under the name of James Budden, the son of the proprietor of the Red Lion in High Street, Chatham. The original of Mrs Leo Hunter is said to be Lady Anna Miller. See *Lady Miller and the Batheaston Literary Circle*, by Ruth A. Hesselgrave (Yale, 1927).

— A Tale of Two Cities

Stryver was drawn from the lawyer-actor Edwin James, whose dubious activities kept him crossing the Atlantic at frequent intervals. Darnay, in the opinion of Arthur Machen, was drawn from Henry Francis de la Motte, Baron Deckham. (See "Mr Lutterloh," in Machen's *Dreads and Drolls*.)

DILLON, MARY C. (JOHNSON). The Patience of John Morland

A political novel of Washington about 1830. Kitty McCabe is Margaret O'Neill, who married John Henry

ROMANS À CLEF

Eaton of Tennessee, Secretary of War in Jackson's cabinet and afterwards Minister to Spain—*Baker* “That Awful Mrs Eaton,” the play by John Farrar and Stephen Vincent Benét, dramatizes this situation.

DISRAELI, BENJAMIN. (BENJAMIN DISRAELI, 1st Earl of Beaconsfield). *Coningsby*; or, The New Generation

The source for these identifications is the Monypenny and Buckle *Life of Disraeli*. (Macmillan). Harry Coningsby is G S Smythe. Lord Monmouth is intended to reproduce the famous voluptuary, the third Marquis of Hertford, who was also the original of Thackeray's Marquis of Steyne. The Right Hon Nicholas Rigby holds to Lord Monmouth much the same relation that John Wilson Croker held to Lord Hertford. Coningsby's friends, Lord Henry Sydney and Sir Charles Buckhurst, represent Lord John Manners, second son of the Duke of Rutland, and Alexander Baillie Cochrane, a young Scottish laird. Oswald Millbank stands for John Walter, heir-apparent of the ruling dynasty of *The Times*. Lord Eskdale is a lifelike picture of the second Earl of Lonsdale. Eustace Lyle is Ambrose Lisle Phillips, a well-known Roman Catholic. Sidona is an ideal Rothschild. Lucian Gay is Theodore Hook.

Endymion

Waldershare is George Smythe again; Lord Roehampton is a flattering portrait of Lord Palmerston; Zenobia, “queen of London, of fashion” is drawn from Lady Jersey; Sidney Wilton is Sidney Herbert, the Peelite statesman; the great financial family, the Neuchatels, represent the Rothschilds under a thin disguise; Hainault House is a glorified reflection of Gunnersbury; Adrian Neuchatel is the author's friend, Baron Lionel; in Nigel Penruddock, Disraeli repairs any injustice he may be thought to have done Cardinal Manning in his picture of Cardinal Grandison in *Lothair*; in Job Thornberry there are touches both of Cobden and of Bright; and fleeting memories of the brothers Bulwer in that amusing pair, Mr. Bertie Tremaine and Mr. Tremaine Bertie. Mr. Vigo is an incongruous blend of Poole, the tailor, and Hudson, the “railway king.” St. Barbe, “the

DISRAELI, BENJAMIN. *Endymion—Continued*

vainest, most envious, most amusing of men" is a rather ill-natured portrait of Thackeray. Florestan represents Napoleon III; Count Ferroll, Bismarck. Mr Gushy is Charles Dickens.

—. Henrietta Temple

Lady Bellair is an amusing portrait of Disraeli's eccentric friend and ally, old Lady Cork. Bond Sharpe is Crockford, proprietor of the famous gaming house. Count Alcibiades de Mirabel (is this where Noel Coward found his title for the musical comedy song *Mafeking night* in "Cavalcade"?) is a portrait of the glamorous Count Alfred d'Orsay, the husband of Lady Blessington. (See Michael Sadleir's *The Strange Life of Lady Blessington*)

—. Lothair

"Cardinal Grandison, a wonderful study of asceticism, devotion, high breeding, tact, delicacy, and unscrupulousness, whose appearance and manner were copied from Manning, tho some of his mental and moral characteristics may be referred to Wiseman. When Disraeli dealt with his third set of influences, those springing from English society and the Anglican Communion, he painted with some boldness from people he knew and personal and family circumstances which had come directly under his observation. The plot was suggested by Lord Bute's recent conversion to Rome; and Bute's history was faithfully followed in Lothair's vast fortune and long minority, in his elaborate coming-of-age festivities, in his relations with Monsignor Capel (called in the book Catesby, but 'Capel' appeared by a slip in one passage in the original issue) and even in the ducal family where he went to seek a bride. But Lothair was not received into the Church of Rome, and Bute in the end married a lady who was not a daughter of 'the duke' of the novel. . . There is still closer resemblance between 'the duke' and Lothair and his family and a duke of his family who were numbered among Disraeli's friends. . . But Disraeli has dowered the dukedom of Abercorn with all, and more than all, the then possessions of that of Sutherland. Brentham must be Trentham, and Crecy House in London Stafford House. . . The Anglican bishop is clearly taken from Wilber-

ROMANS À CLEF

force ["Soapy Sam!"]; and considering the licence which the Bishop since the autumn of 1868 had permitted himself to use in speaking and writing of Disraeli, is a not unflattering portrait." Goldwin Smith wrote a wrathful letter from Cornell, having taken the notion that the portrait of the Oxford don about to emigrate to America was directed against him. Disraeli never answered the letter.

—. *Sybil; or, The Two Nations*

Earl de Mowbray, formerly Lord Fitz-Marene, derives from John Warren, a St James's Street waiter, who had become an Indian Nabob and had been ennobled by Pitt. Lady St. Julians represents Sarah, Lady Jersey. The Marchioness of Deloraine is a portrait of his friend, Frances Anne, Marchioness of Londonderry.

—. *Tancred*

The Bishop is an unfriendly portrait of Blomfield, Bishop of London. Vavasour is Richard Monckton Milnes, afterwards Lord Houghton (of whom Henry Adams gives a sympathetic account in his *Education*), a friend of Tennyson's Arthur Hallam.

—. *Venetia; or, The Poet's Daughter*

Cadurcis is Lord Byron; Marmion Herbert, Percy Bysshe Shelley. Lady Monteagle is Byron's mistress, Lady Caroline Lamb, who put her experiences with Byron into an unreadable novel entitled *Glenarvon*.

—. *Vivien Grey*

Colburn, the publisher, advertised this novel as containing "portraits of living characters, sufficient to constitute a National Gallery." Horace Grey is his father, Isaac d'Israeli; Lord Past Century is Lord Eldon. The Duke of Waterloo is the Duke of Wellington. Stanislaus Hoax is Theodore Hook.

Dos PASSOS, JOHN. *Streets of Night*

Tho John Dos Passos, who was John Madison at Choate, satirized, in *Streets of Night*, the pompous emotionalities of his old headmaster, the Choate of today is almost wholly the creation of Dr [George Clair] St John, aided by his able and popular wife.—*Fortune, September 1931*.

LITERARY CHARACTERS DRAWN FROM LIFE

DOSTOEVSKY, FYODOR. *The Possessed*

In this novel . . . Dostoevsky, whose rage was cumulative, allowed himself to caricature Turgenev in the character of Karamazinov.—*Avrahm Yarmolinsky*, “*Turgenev*.”

DOUGLAS, NORMAN. *South Wind*

Bashakuloff . . . is obviously derived from Rasputin and another holy Russian impostor whose name I cannot recall. . . . Miss Wilberforce has been put together out of some twelve dames of that particular alcoholic temperament whom it has been my privilege to know, and each of whom has contributed her mite; she is a synthetic lady-sot. —*The author in his preface to the Modern Library edition*

Those who have met Veltheim in the flesh will find it, I think, a fairly good likeness, except that in my book he gets his deserts a little sooner and even more thoroly than in real life.—*Norman Douglas*, “*Looking Back; an Autobiographical Excursion*” The character to whom Douglas refers is Muhlen alias Retlow, who is drawn from Baron Franz von Veltheim, the adventurer. See *Famous Crimes and Criminals*, by C. L. McCleur Stevens. (Stokes)

DOYLE, SIR ARTHUR CONAN. *Adventures of Sherlock Holmes*

Dr. Joseph Bell, an instructor of Sir Arthur's in medical school, was the original of Sherlock Holmes. Watson obviously has many of the more agreeable characteristics of his creator, but Sir Arthur put himself most fully into *The Stark-Munro Letters*.

—. *The Lost World*

Professor Challenger, the extremely interesting and amusing character, who appears in this and in *The Poison Belt*, and is perhaps the second best of Doyle's creations, has been identified in the latter's *Memories and Adventures* as another teacher, Professor Rutherford.

DREISER, THEODORE. *An American Tragedy*

It is not improbable that Mr. Dreiser, as a newspaper reporter, covered the case of Chester Gillette, who murdered

ROMANS À CLEF

Grace Brown at Big Moose Lake in the Adirondacks in 1906. Chester Gillette becomes Clyde Griffiths in the novel — *Outlook, February 10, 1926.*

— The Financier

According to Mrs. Elizabeth Moore, Philadelphians believe Charles Tyson Yerkes, financier and founder of the Yerkes Observatory, to be the original of Frank Cowperwood in *The Financier* and *The Titan*

DU MAURIER, GEORGE. Trilby

Another instance . . . was the lampooning of Whistler in the pages of *Trilby* [in serial form]. It was revised altogether out of the book — Charles H. Crane, "Real People in Fiction" *South African Magazine, May 1906* See "George du Maurier and Trilby," in John T. Winterich's *Books and the Man*.

Little Billee is sketched from Frederick Walker (1840-1875), famous artist and illustrator, whose early death blighted a brilliant promise — *Walsh*.

Du Maurier adopted a frequent device of the author who draws from a real model — he introduces the original also. Walker appears in the text, and in a picture, in company with Little Billee.

The other two friends were drawn from members of Du Maurier's own circle. Taffy Wynne had for his prototype Joseph Rowley, a magistrate, and the Laird was copied from T. R. Lamont, a portrait painter (not the banker). Felix Moscheles, son of the famous pianist, has been suggested as the original of Svengali.

DUKE, WINIFRED. Bastard Verdict

The case of Harold Fieldend is evidently based on that of Harold Greenwood, who was accused of poisoning his wife. Miss Duke has edited the trial for the Notable British Trials series and also written an essay on it in her *Six Trials* ("The Riddle of Rumsey House," p. 94-146) London, Gollancz, 1934.

— Skin for Skin

Based on the William Herbert Wallace case, also described in *Six Trials*

LITERARY CHARACTERS DRAWN FROM LIFE

DUNNE, FINLEY PETER. Mr. Dooley

Mr. Dooley was drawn from Jim McGarry, a political saloon keeper of Chicago. Hennessy is his friend Mike Finucane.

ELIOT, GEORGE, *pseud.* (Marian Evans Lewes Cross).

Dinah Morris was studied from her aunt, Elizabeth Evans. "For several of Mrs Poyser's traits—her kindness, shrewd common sense, and witty tongue—George Eliot's own mother, Mrs Robert Evans (Christiana Pearson) was the original."—*Isadore G. Mudge and M. E. Sears, "A George Eliot Dictionary"* (Wilson, 1924)

—. **Felix Holt**

Gerald Massey, the Socialist poet, is believed to have been the original of Felix Holt

—. **Middlemarch**

According to Mudge and Sears, Dorothea Brooke is Mrs. Mark Pattison (later Lady Dilke). Will Ladislaw is George Henry Lewes; the Reverend Casaubon is Mark Pattison (Pattison wrote a biography of Isaac Casaubon, curiously enough); Tertius Lydgate has traits of the Rt. Hon. Sir T. Clifford Albutt, Regius Professor of Physic, Cambridge, and Oscar Browning; and Celia Brooke is her sister, Christiana Evans.

EWING, MAX. Going Somewhere

A satiric panorama of pre-repeal Manhattan, with several portraits of the circle surrounding Carl van Vechten, *q.v.*

FERBER, EDNA. The Girls

Rutherford Hayes Adler is sometimes supposed, not unreasonably, to be a portrait of Mr. Franklin Pierce Adams, the F.P.A. of the New York *Herald Tribune*.

—. **Mother Knows Best**

In a short story she is charged with having employed certain characteristics of Miss Elsie Janis and Miss Janis's mother.—*Nunnally Johnson in the New York Evening Post, June 15, 1928.*

ROMANS À CLEF

FERBER, EDNA. So Big

Dallas O'Mara is said to be drawn from Miss Neysa McMein, the artist.

—. Show Boat

In the later editions of this novel Senator Taggart of Indiana, who objected to being referred to under his own name, appears as Sam Maddock

—. They Brought Their Women

"Like most very successful actresses, Miss Payne was not beautiful. That is, she possessed few of the attributes which the adolescent taste of America usually demands of its beauties. She had a broad, free brow, eyes set well apart and slightly protuberant, high cheek-bones, and a wide scarlet mouth like a venomous flower. The effect of all this was arresting—even startling. So her great following, baffled by this mask which gave the effect of beauty without actually being beautiful, fell back on the trite word, glamorous, and clung to it." This sounds very like Katharine Cornell, and the actress in this short story "Glamour," appeared in a play based on the life of George Eliot, as Miss Cornell once appeared as Elizabeth Barrett. But the parallel stops there. And one must remember, as Nunnally Johnson once remarked, that Miss Ferber has used almost everybody for fictional purposes except Senator Smoot.

FEUCHTWANGER, LION. Success

Presents the early life of Reichsfuehrer Adolf Hitler, especially his Munich experiences, under a thin disguise.

FIELDING, HENRY. Amelia

Amelia was studied from his own wife.

—. Joseph Andrews

Parson Adams is supposed to have been drawn from the author's friend, the Rev. William Young, who revised Ainsworth's *Latin Dictionary* in 1752.—Walsh.

—. Tom Jones

Squire Allworthy is drawn from Ralph Allen, the friend alike of Fielding and of Pope.—Walsh.

LITERARY CHARACTERS DRAWN FROM LIFE

FITZGERALD, FRANCIS SCOTT. The Beautiful and Damned

It has already been broadly hinted that Edmund Wilson, Jr., when he introduced a disturbing young novelist in his play "The Crime in the Whistler Room," was only getting even for a suspected caricature of himself in *The Beautiful and Damned*.—*Alexander Woollcott in the New York Sun*.

—. This Side of Paradise

John Peale Bishop once admitted that his portrait as Tom D'Invilliers "was all too true in many touches."

"Both Shane Leslie in the *Dublin Review* and Maurice Francis Egan in the *Catholic World* took me to task for painting 'Monsignor Darcy' from the life. He was, of course, my best friend, the Monsignor Sigourney Fay, to whom the book is dedicated. He was known to many Catholics as the most brilliant priest in America. The letters in the book are almost transcriptions of his own letters to me. Amory Blaine's mother was also an actual character, the mother of a friend of mine, whose name I cannot mention.—*Scott Fitzgerald to Frances Newman, in "Frances Newman's Letters."*"

FITZGERALD, ZELDA. Save Me the Waltz

By Mrs. Scott Fitzgerald. One reviewer called it "patently autobiographical."

FLANDRAU, CHARLES MACOMB. The Diary of a Freshman

All my subsequently verified or corrected notions of undergraduate life were derived from that Flandrau story, and in it the most interesting and most persuasive figure was an abstracted and whimsical instructor named Fleetwood. It must have been a good many years later that Fleetwood was identified for me as the man who is known in the register of Harvard University as Prof. Charles Townsend Copeland, and known to all the latter day Harvard men as Copey.—*Alexander Woollcott, "Enchanted Aisles."* See also the essay on Professor Copeland in Elizabeth Shepley Sargent's *Fire Under the Andes*.

ROMANS À CLEF

FLETCHER, JOSEPH SMITH. The Yorkshire Moorland Murder

The corpse, Charles Essenheim by name, "a famous American book collector," was founded on another famous collector, Dr. A. S. W. Rosenbach. See Christopher Morley's *Ex Libris Carissimis*, p. 4.

FORD, FORD MADOX. Some Do Not

Christopher Tietjens' prototype was Ford's partner, or backer, in the founding of *The English Review*—Arthur Pearson Marwood—*Isabel Paterson in Books, July 11, 1926*.

FORD, PAUL LEICESTER. The Honorable Peter Stirling

There is no doubt that a great deal of the popularity of "The Honorable Peter Stirling" was due to the universal recognition of its hero as a portrait of Mr. Grover Cleveland—*Arthur Bartlett Maurice in the Bookman, February 1900*.

FOURNIER, ALAIN (HENRI ALBAN FOURNIER). The Wanderer

Le Grand Meaulnes was partly John Keats and partly Alain Fournier himself.

FRANCE, ANATOLE. Penguin Island

In this satirical allegory of French history Pyrot represents the late Alfred Dreyfus of the famous *affaire Dreyfus*.

—. The Red Lily

I asked France whether he portrayed Verlaine in the poet. "Yes," he said meditatively, "Choulette is Verlaine."—Sandor Kéméri, "Rambles With Anatole France." Miss Bell is said to have been drawn from the late Vernon Lee, the English author. Schmall is the Jewish scholar, Oppert.

FRANKAU, GILBERT. The Love Story of Aliette Brunton

He published a supposedly autobiographical novel called *The Love Story of Aliette Brunton* on the day he married his third wife.—*New Yorker, April 10, 1926*.

LITERARY CHARACTERS DRAWN FROM LIFE

GARTLAND, HANNAH. The House of Cards

Based, like "S.S. Van Dine's" *The Benson Murder Case*, on the mysterious murder of Joseph Bowne Elwell, the bridge expert.

GEORGES-MICHEL, MICHEL. The Left Bank

It is impossible for anybody who remembers the old Montparnasse not to identify the central character with the late great painter Modigliani. A tincture of Utrillo is added to confuse the portrait, but there is no question as to who is the real protagonist. Modrulleau is Modigliani living again.—*William A. Drake, Preface*

GERHARDI, WILLIAM. Eva's Apples

Vernon Sprott is a portrait of Arnold Bennett and Lord Ottercove of Lord Beaverbrook.

GIBBS, ANTHONY. Enter the Greek

Tony Sutherland is said to be based on Michael Arlen.

GINGRICH, ARNOLD. Cast Down the Laurel

A somewhat mysterious George Stevens figures in this novel. It is apparently not either George Stevens, managing editor of the *Saturday Review of Literature*, or George Stevens, the picture director.

GIZYCKA, ELEANOR M. (PATTERSON), countess Glass Houses

Simultaneous with her marriage to Elmer Schlesinger, five years later, Countess Gazycka shook Washington out of its casual slumber by publishing her first book, *Glass Houses*. In it she painted, so deftly no one could mistake them and so brazenly that every one gasped, her old friend and her arch-enemy, Borah and Alice [Roosevelt Longworth].—*Washington Merry-Go-Round*, p. 14.

GLENN, ISA. East of Eden

They say that Eva Litchfield in this book is Elinor Wylie, the lovely genius who is so fast becoming legendary. The legend will help the novel more than the novel will help the legend. . . The visiting Englishman unmistakably

ROMANS À CLEF

suggests Ford Madox Ford, as Daniel Pentreath no less unmistakably suggests Robert Chanler. Molly Underhill owes something to Dorothy Parker, Dinah Avery to Isa Glenn—*Carl van Doren in the Saturday Review of Literature, October 15, 1932.*

GRANT, ROBERT. *The Chippendales*

A gallery of Bostonians is supposed to appear, under disguise. Particularly was Hugh Blaisdell picked out as representing the copper magnate, yachtsman, and author, Thomas W. Lawson. Judge Grant denies everything in his autobiography.

GREEN, ANNE. *The Selbys*

In my mother there was real fecklessness and inconstancy, which were just a coating to a kind and generous nature. Everything she is described as doing in my book, and all her amusing remarks, are transcriptions of fact. I wish I could explode the myth so many readers seem to hold that the author "made up" this character, giving me credit for more imagination than I possess. *The Selbys*, both of them, were drawn from life—*The Author, in the Bookman, August 1932*

GROSSMITH, GEORGE AND WEEDON. *The Diary of a Nobody*

Hardfur Huttle is Frank Harris

GUTTENBRUNN, RODERICH MUELLER. *Riff-Raff*

Greta Levita is Maria Jeritza, the singer; Count Ferdinand von Schlein her former husband, Baron Leopold von Popper. Jeritza was so certain of it that she prosecuted the author and had him jailed for a month.

HAGGARD, SIR HENRY RIDER. *Allan Quatermain*

Allan is founded on the great African hunter, F. C. Selous.

HAWTHORNE, NATHANIEL. *The Blithedale Romance*

When Brook Farm had broken up, these "Blithedale" men and women were met in every street, so that it was

LITERARY CHARACTERS DRAWN FROM LIFE

HAWTHORNE, N. The Blithedale Romance—*Continued*
absurd to identify one or another as his model. Of course it was Margaret Fuller's fate to be Zenobia, tho she was homely and Zenobia beautiful, and without the warm voluptuous *aura* of Zenobia; but what other woman of such commanding power was there at Brook Farm?—*Moncure D Conway, "Life of Nathaniel Hawthorne"* Miles Coverdale is Hawthorne.

—. The Marble Faun

The characters . . . are indeed invested with a widely human interest, but two of the models—Hilda and Kenyon—are Bostonians; Miriam, tho portrayed from a Jewess met in London, is naturalized into American independence; and the only professed Italian, Donatello, is more like Henry Thoreau of Concord, than any historical personage. . . . Hilda . . . in her tower, surrounded by white doves, and keeping alive the Virgin's lamp, may appear a romantic figure. She is, however, a "prophetic picture" of Hawthorne's eldest daughter [Una] —*Conway*

Kenyon is a portrait of Paul Akers, the sculptor. There is no doubt, as Carl Van Doren points out, that the baby Una was the original of Pearl in *The Scarlet Letter*

HECHT, BEN. Count Bruga. A Jew in Love

Count Bruga is directed against Maxwell Bodenheim. *Vanity Fair* for June 1935 says the second novel centers about the late Horace Liveright, the publisher.

HEMINGWAY, ERNEST. The Sun Also Rises

One young lady haunting the Viking bar went even further than most. She claimed to be not only the audacious heroine . . . but also the leading lady of Michael Arlen's *The Green Hat*. This rousing claim floored the other contestants for that particular honor, but Harold Stearns, the intellectual racing expert on the Paris edition of the Chicago *Tribune*, accepted the understanding that he took part in Mr. Hemingway's plot. On the other hand, the reputed original of Cohen [Harold Loeb] took exceptional umbrage.—*Nunnally Johnson*.

ROMANS À CLEF

HENRY, O. *pseud.* (WILLIAM SYDNEY PORTER). A Retrieved Reformation

Jimmy Valentine, the hero of this short story, and his providential dexterity with safes, were drawn from the person and experience of Jimmy Connors, a fellow-prisoner of Porter's in the Ohio State Penitentiary.

HERGESHEIMER, JOSEPH. Cytherea

The motion picture actress, Mina Raff, is drawn from Lilian Gish

HERRICK, ROBERT The Master of the Inn

Reflected much of the personality of Dr John George Gehring, under whose care Mr Herrick spent some time at Bethel, Maine—and in whose honour the Institute dedicated a complete hospital ward in its new uptown home in New York City—*Henry Wysham Lamier in the Golden Book Magazine*, June 1928

HEWLETT, MAURICE. Bendish; a Study in Prodigality

Mr Hewlett has transferred the character of Byron to the reign of William the Fourth—*Samuel C Chew, "Byron in England"*

Gervase Poore is the character who is supposed to represent Shelley.

HICHENS, ROBERT. The Green Carnation

A new edition of *The Green Carnation*, published by Mitchell Kennerley in 1923, identifies the characters as follows: Reggie, Lord Alfred Douglas; Mr Amarinth, Oscar Wilde; Elderly Gentleman, Marquess of Queensberry; the second Marchioness of Redfield, Marquess of Queensberry's second wife; Madame Valtesi, Mrs Gabrielli; "a certain actor," Sir Charles Wyndham; Teddy, Willie Wilde. *The Picture of Dorian Gray* is parodied as "The Soul of Bertie Brown."

HOPE, ANTHONY, *pseud.* (SIR ANTHONY HOPE HAWKINS). The Great Miss Driver

We [Mandell Creighton and the author] had a special point of union in a cult for Queen Elizabeth—not for the

LITERARY CHARACTERS DRAWN FROM LIFE

"Good Queen Bess" of legend, but for the strange tortuous woman—and he exhorted me to write a novel about her. I had not the learning—nor, probably the wits—for this difficult task, but I did, in later years, essay a modernized miniature of the Great Queen in my story *The Great Miss Driver*.—*Anthony Hope, "Memories and Notes."*

—. Quisanté

Naturally, as I grew towards maturity, my view of Disraeli underwent revision, and I came to recognize his attraction as well as his genius, but this did not save me from the accusation of having "put" him, a few years after his death, into one of my books (*Quisanté* by name), and of having been led by political prejudice into attributing to him, as depicted in my novel, one or two very shady actions. I had perhaps exposed myself to the charge, for I did owe the first idea of the book to a very interesting conversation in which the late Lord Chaplin described to me the statesman's early relations with the Bentinck brothers—how they "took him up" and aided his political career; but the character of my hero—or villain, for I aimed at making him a bit of both—was in no way meant to represent or reflect Disraeli's.—*Anthony Hope, "Memories and Notes."*

Housman, Laurence The Life of H.R.H. the Duke of Flamborough, by Benjamin Bunny; a Footnote to History

A thinly disguised satirical life of the late Duke of Cambridge, who, if Queen Victoria had chanced to die in infancy or girlhood, would have become King of England, and who, having missed that fate, held the post of Commander-in-Chief of the British Army for about forty years.—*New Statesman, September 29, 1928.* See Roger Fulford's *The Wicked Uncles*.

—. Trimblerigg

The publishers stated that the central figure was "unmistakably the political giant of our day, curiously revealed." The frontispiece of the book is a portrait with an unmistakable likeness to former Premier David Lloyd-George.

ROMANS À CLEF

HOYT, NANCY. *Bright Intervals*

Gentle irony tempers sympathy, and the highly cultivated style reminds one that Nancy Hoyt and Elinor Wylie were sisters—*Outlook, August 21, 1929* The novel contains a portrait of Elinor Wylie.

—. *Promise Not to Tell*

Published anonymously. "Made up of pash notes exchanged by Nancy Hoyt and the Earl of Donegal, in case any one should wonder"—*Walter Winchell in the New York Daily Mirror, January 27, 1930*

HUXLEY, ALDOUS. *Point Counter Point*

Mark Rampion is based on D H. Lawrence "The portrait of Burlap . . . is best described in the vernacular as 'a nasty piece of work' When I asked another novelist what was the origin of this feud, he said dryly. 'Well, they were fighting for the soul of D H Lawrence, and now they're fighting over the body.' Rampion, of course, is a 'similar figure' for D H Lawrence"—*Arthur Wellings, "Putting People Into Books," in the English Bookman, June 1932*

HUYSMANS, JORIS KARL. *A Rebours*. *See under Proust, MARCEL*

LES INCIVILISÉES

Who wrote this I don't know. It is mentioned in Norman Douglas's *Looking Back* as containing satirical portraits of Muriel Draper and himself.

JACKSON, HELEN HUNT. *Mercy Philbrick's Choice* (No Name Series, 1876)

A fictionized biography of Emily Dickinson, says *The Month at Goodspeed's* (Boston) for February 1933.

JAMES, HENRY. *The Author of Beltraffio*

Founded, rather to the consternation of every one concerned, on a prevailing belief that Mrs. Robert Louis Stevenson once burned the manuscript of one of her husband's novels of which she disapproved

LITERARY CHARACTERS DRAWN FROM LIFE

JAMES, HENRY. The Bostonians

Miss Birdseye was supposed to be founded upon Miss Elizabeth Peabody of Boston. The author denied all intention of painting a real character, but admitted using one or two small idiosyncrasies.

———. The Portrait of a Lady

The compiler once ventured the opinion in Christopher Morley's Bowling Green column (in the old *Evening Post*) that the portrait of Ralph Touchett bore resemblance to Robert Louis Stevenson. Mr. Will H. Low, the eminent artist and friend of Stevenson, replied that it was impossible that James had Stevenson in mind. The passage which originally raised the question in the compiler's mind follows: "Tall, lean, loosely and feebly put together, he had an ugly, sickly, witty, charming face, furnished, but by no means decorated, with a straggling moustache and whisker. He looked clever and ill—a combination by no means felicitous; and he wore a brown velvet jacket." The brown velvet jacket is mentioned frequently in the novel. It was a favorite article of attire with Stevenson.

JENKINS, ELIZABETH. Harriet

Based on the Staunton case. The murderers starved their victim to death.

JESSE, FRYNIWYD TENNYSON A Pin to See the Peep-show

Julia Starling is a study of Edith Thompson and Leonard Carr of Frederick Bywaters, who murdered the Thompson woman's husband in London on the midnight of October 3-4, 1922. See *Trial of Frederick Bywaters and Edith Thompson*, edited by Filson Young, in the Notable British Trials series. E. M. Delafield's *Messalina of the Suburbs* is based on the same case.

JOHNSON, OWEN. The Woman Gives

The character Dangerfield represents Willard Metcalfe, the painter.

ROMANS À CLEF

JONES, CHARLES R. *The King Murder*

Is this any relation to Dot King, the Broadway butterfly who was mysteriously murdered? "S. S. Van Dine" (Willard Huntington Wright) has also utilized the case in his *The Canary Murder Case*.

JOYCE, JAMES. *Ulysses*

Stephen Dedalus is Joyce himself; Buck Mulligan, Oliver St. John Gogarty. There are innumerable other Dubliners included.

KAYE-SMITH, SHEILA. *The End of the House of Alard*

Stella Alard is a portrait of Viola Meynell, daughter and biographer of Alice Meynell.

KEMP, HARRY. *Love Among the Cape-Enders*

The poet hero, Stephen Groton, is evidently Mr. Kemp himself; Cape End is obviously Provincetown. . . Bill Travers, we are told, became America's greatest dramatist. Now, who could that be, I wonder? Why, of course, Bill Travers must be Eugene O'Neill. Then there's Jim Dale, the founder of the Provincetown Theater. Then Dale must be—but it's your turn to guess—*Edwin Seaver in the New York Sun, October 9, 1931*. All right. George Cram Cook?

KINGSLEY, CHARLES. *Alton Locke*

Saunders Mackaye is obviously drawn from his intimate friend Thomas Carlyle—Walsh

KIPLING, RUDYARD. *The Light That Failed*

Contains portraits of Frederic Villiers and other war correspondents. "I recovered from my attack of fever just in time to see a brush with Osman Digna and to be in the fight depicted by Rudyard Kipling in *The Light That Failed*.—"Villiers; His Five Decades of Adventure" (Harper, 1920)

—. *Stalky and Co.*

Here is rather an interesting piece of news told me by the Hon. G. C. Beresford, who, you may not know, is the original of McTurk in Kipling's *Stalky and Co.* A feature of this year's Royal Academy will be a life-size

LITERARY CHARACTERS DRAWN FROM LIFE

KIPLING, RUDYARD. *Stalky and Co.—Continued*

painting depicting Kipling (Beetle), Lion C Dunsterville (Stalky) and Beresford, the chief characters of the book, and to be called "Stalky and Co : Fifty Years After."—*Henry Savage in Book Notes*. Major-General Dunsterville's *Stalky's Reminiscences* (London, Cape, 1928) gives an amusing picture of the group. "The Head" was drawn from their headmaster, Cormell Price. King does not seem to have been as bad a fellow as Kipling painted him.

KOMROFF, MANUEL. *A New York Tempest*

Based on the murder of Helen Jewett by Richard P. Robinson in New York in 1836. Robinson becomes Benson and Helen Jewett, Jane Holden, in the novel.

KYNE, PETER BERNARD. *Cappy Ricks*

Cappy Ricks is said to have been drawn from Captain Robert Dollar, owner of the Dollar Lines

LA CALPRENÈDE, GAUTIER DE COSTES, SEIGNEUR DE

La Calprenède's romances of chivalry are not quite as absolute *romans à clef* as those of his contemporary, Madeleine de Scudéry, *qv*.

LA FAYETTE, MARIE MADELEINE PIOCHE DE LA VERGNE, MME. DE. *The Princess of Clèves* (1678)

The heroine is Mme de La Fayette herself; Clèves is Count de La Fayette; the Duke de Nemours, La Rochefoucauld.

LANE, ROSE WILDER. *He Was a Man*

The hero, Gordon Blake, is Jack London. London himself wrote his autobiography in the form of fiction in *Martin Eden*.

LASCELLES, ERNITA. *The Sacrificial Goat*

Moreby is "the early morning Bernard Shaw of the Shavian novels."—*Donald Douglas*.

LATIMER, MARGERY. *We are Incredible*

Hester is said to be a portrait of Zona Gale, the novelist.

ROMANS À CLEF

LAWRENCE, DAVID HERBERT. Aaron's Rod

Norman Douglas gives, in *Looking Back*, an amusing account of the savage portraits in this novel of an old couple whose only offense was that they were rich and had entertained Lawrence at their house.

—. Women in Love

Private as well as professional barriers were set up by the as yet unprinted novel. By February 1917, it had turned the author's most powerful and enthusiastic patroness—Lady Ottoline Morrell—into a fury against him. Taking the character of Hermione as a picture of herself she felt outraged. Poor Pinker, who by this time must have wished he had never heard of *Women in Love*, was invited to Garsington Manor just that he might see how unlike the lady of the Manor was to the lady in the book. But Pinker sagaciously stayed at home.—*Catherine Carswell, "The Savage Pilgrimage, a Narrative of D. H. Lawrence."* Gudrun is supposed to be Katherine Mansfield.

LAWSON, THOMAS WILLIAM. Friday the Thirteenth

Barry Conant is Harry Content, the stock-manipulator, according to a Profile in the *New Yorker* for October 1, 1932.

LESLIE, SHANE. The Cantab. (suppressed)

Oliver Brownlow is an ill-natured portrait of Oscar Browning. That strange person, Frederick Rolfe, the writer, who called himself Baron Corvo, also appears. See *The Quest for Corvo*, by A. J. A. Symons, and *E. Nesbit, a Biography*, by Doris Langley Moore.

LEVER, CHARLES. Barrington

Barrington's son George is Lever's own son.

—. Davenport Dunn

Dunn is John Sadlier, Junior Lord of the Treasury, who was the associate of Judge Keogh in "The Pope's Brass Band" (so-called) and closed an extraordinary career by committing suicide on Hampstead Heath.—*Stephen J. Brown, "Ireland in Fiction."*

LITERARY CHARACTERS DRAWN FROM LIFE

LEVER, CHARLES. Roland Cashel

The Dean of Drumcondra is drawn from Archbishop Whately. Elias Howle is a caricature of Thackeray.

LEWIS, GRACE HEGGER. Half a Loaf

By the divorced wife of Sinclair Lewis. "Mrs. Lewis has split the hair between fiction and biography almost to the vanishing point."—*M. C. Dawson*

LEWIS, SINCLAIR. Elmer Gantry

Newspaper stories at the time of the publication of this novel ascribed the personality of Elmer Gantry to Dr. I. M. Hargett, pastor of the Grand Avenue Church in Kansas City; that of Frank Shallard to the Rev. L. M. Birkhead, a Unitarian minister; and that of Sharon Falconer to Aimée Semple MacPherson.

LEWIS, WYNDHAM. Apes of God

Contains some of the best social satire of modern times and reveals an intellect like a razor blade, but its portraits of living people are often devastatingly cruel, and so far as its treatment of its human subject matter is concerned, it becomes a weariness of the flesh thru being one long sneer.—*Arthur Wellings, "Putting People Into Books," in the [English] Bookman, June 1932.* The chief shafts are directed against the Sitwell family.

LIEF, MAX. Hangover

The true romance of Max Lief and Alicia Patterson, daughter of Joseph Medill Patterson, publisher of the *Daily News*, a tabloid for which both Mr. Lief and Miss Patterson worked. It would seem that Mr. Patterson frowned upon Mr. Lief as a possible son-in-law, and that, at her father's request, the daughter consented to give up seeing Mr. Lief and to marry some one in her own social class, a union referred to later by Mr. Lief as "not a marriage, but a merger." The novel which Mr. Lief has written is admittedly autobiographical, Mr. Rascoe points out.—*William Soskin in the New York Evening Post, December 17, 1929.*

ROMANS À CLEF

LLOYD, CHARLES. Edmund Oliver

The story is supposed to adumbrate a passage of Cole-ridge's early life—*Legouis*, "William Wordsworth and Annette Vallon."

LOCKE, WILLIAM. Stella Maris

The original of Stella Maris is said to be Sheila Baines, the daughter of Alfred Sandelles Baines, who gave the child to the Lockes for adoption and later, failing in an effort to get her back, committed suicide by putting his head in the oven of a gas stove after turning on the jets—like the last Earl of Balcairn in Evelyn Waugh's *Vile Bodies*.

LONDON, JACK. *See under LANE, ROSE WILDER.*

LONGFELLOW, HENRY WADSWORTH. Hyperion

Longfellow won his second wife, Fanny Appleton, by writing this novel, in which she is the heroine, Mary Ashburton.

LOWNDES, MARIE BELLOC-. Duchess Laura

One of the peeresses who served as unconscious models for Duchess Laura was the author's own daughter, the Countess of Iddesleigh—*May Lamberton Becker*

_____. Letty Lynton

Based on the case of Madeleine Smith, who was accused of administering arsenic in a cup of cocoa to her lover, Pierre Emile L'Angelier, in Glasgow in the year 1857.

_____. The Lodger

Based on the Jack the Ripper murders in Whitechapel, London, in 1888. It is not unlikely that Dr. Neill Cream, another murderer, formed part of the composite portrait drawn in the person of The Lodger. The costume, the Bible-reading, and other peculiarities strengthen this belief.

_____. What Really Happened

Based on the Bravo mystery. See Sir John Hall's *The Bravo Mystery*. Bravo was a young and affluent Victorian gentleman who was poisoned by his wife, or her woman companion, or some one else—no one knows.

LITERARY CHARACTERS DRAWN FROM LIFE

LYTTON, EDWARD GEORGE EARLE LYTTON BULWER-LYTTON, 1st baron. *Lucretia*

Charles Lamb's friend, Thomas Griffiths Wainewright, poet, painter, antiquarian, and "subtle and secret poisoner" is the original of Varney "Art has not forgotten him. He is the hero of Dickens's *Hunted Down* ["Julius Slirkton"], the Varney of Bulwer's *Lucretia*, and it is gratifying to note that fiction has paid some homage to one who was so powerful with 'pen, pencil, and poison'"—*Oscar Wilde, "Intentions"*

MACKENZIE, COMPTON. *Vestal Fire*

This satire on the island of Capri and the strange fish that inhabit it contains numerous portraits from life. Several are identified in Norman Douglas's book, *Looking Back*. Count Marsac is Baron J. A. Fersen, a possible descendant from Marie Antoinette's lover. Scudamore is one Jerome, the American Consular Agent. Burlingham is Godfrey H. "Townley," as Douglas calls him.

MACLEAN, EUGENE. *The Old Man*

The A. K. Sherburn of [the novel], the story of a great newspaper publisher, is said to be a thinly-veiled biography of the late E. W. Scripps, founder of the Scripps-Howard chain of papers and of the United Press. MacLean worked under Scripps during the latter's life-time and knew the publisher intimately.—*Variety, May 29, 1929.*

McMORROW, THOMAS. *The Sinister History of Ambrose Hinkle*

No one can doubt that under the somewhat thin disguise of Ambrose Hinkle there masquerades a once famous criminal lawyer who for years practised in the New York courts. . . The divorce case which proved the undoing of Ambrose Hinkle is strongly reminiscent of the famous Morse case and as Abe Hummel was caught in that case, even so in Wilson v. Pruitt did little Amby meet his Waterloo.—*Boston Transcript, April 29, 1929.*

ROMANS À CLEF

MALLOCK, WILLIAM HURRELL *The New Republic*

The real *dramatis personae* are "Storks" (Huxley), "Stockton" (Tyndall), "Herbert" (Ruskin), "Donald Gordon" (Carlyle), "Jenkinson" (Jowett), "Mr. Luke" (Matthew Arnold), "Saunders" (Professor Clifford), "Rose" (Walter Pater), "Leslie" (Mr. Hardinge), "Seyden" (Dr. Pusey), "Lady Grace" (Lady Dilke), "Mrs. Sinclair" (Mrs. Singleton, afterwards Lady Currie ["Violet Fane"])—*Baker*.

Mrs. Humphry Ward gave Mallock a dose of his own medicine in her *Eleanor*. Edward Manisty, supposed to be a portrait of Mallock, is by far the most disagreeable character in the novel.

MARRYAT, FREDERICK. *Peter Simple*

Thomas Cochrane, tenth Earl of Dundonald, "Cochrane the Dauntless," was the model for Captain Savage

MATTHEWS, THOMAS STANLEY *To the Gallows I Must Go.*

Based on the Judd Gray-Ruth Snyder case.

MAUGHAM, WILLIAM SOMERSET. *Cakes and Ale*

British authors have a cannibalistic streak. Whenever other provender runs short they dish up one another. This has no reference to *Cakes and Ale*, because Mr. Maugham has denied that the principal character is drawn from Thomas Hardy. It may be taken for granted, as a corollary, that two other prominent characters in the book bear no resemblance to Hugh Walpole and Lady Colvin. We can't think why those names came into our head. Our mind is wandering, that's all—*Isabel Paterson in the New York Herald Tribune, October 3, 1930*

—. *The Moon and Sixpence*

The career of Maugham's hero, Strickland, is in most of its details that of the French painter, Paul Gauguin.

MCLOUD, DAVID. *Dance Out the Answer*

The scene is Hamilton College, and most of the faculty are portrayed. Other easily recognizable characters are

LITERARY CHARACTERS DRAWN FROM LIFE

MCLOUD, DANIEL. *Dance Out the Answer*—Continued
Elihu Root, a trustee; Alexander Woollcott, an alumnus;
and Carl Sandburg, a visiting poet

MEADOWS, CATHERINE. *Dr. Moon*

A sympathetic restatement in fiction of the murder of
his wife (who seemed to ask for it) by Dr Harvey Hawley
Crippen.

MEREDITH, GEORGE. *The Amazing Marriage*

Gower Woodseer is said to be a sketch of R. L. Steven-
son; he is the customary sayer of epigrams—*Baker*.

—. *Bauchamp's Career*

It is well known that Beauchamp's character was modelled
upon that of the late Admiral Frederick Maxse

—. *Diana of the Crossways*

Diana Warwick's history is founded on that of Caroline
Norton, one of the three beautiful granddaughters of
Sheridan, immensely admired in the society of her day, and
popular as poet and novelist. She was accused [falsely]
of having betrayed to *The Times* a secret confided to her
by Sidney Herbert, one of her most ardent admirers—
Mary Sturge-Henderson, “*George Meredith*.” Tonan is
Delane of the *Times* (see the book of that name by Sir
Edward Cook).

—. *The Egoist*

Vernon Whitford is drawn from Leslie Stephen

—. *Evan Harrington*

The Great Mel is Meredith's own father.

—. *Lord Ormont and His Aminta*

“Lord Ormont” is based on the career of the great Earl
of Peterborough, who won wide fame as a soldier of
Valencia, but was recalled by his country in 1707 on account
of his high-handed temper.—*Sturge-Henderson*.

Aminta was Anastasia Robinson, the famous singer,
whom he married in 1722.

ROMANS À CLEF

MEREDITH, GEORGE. *The Tragic Comedians*

The story is that of Ferdinand Lassalle and Helene von Donniges; nothing, Meredith says, has been added to it, nothing invented. . . —*Sturge-Henderson*.

MILLIN, SARAH GERTRUDE. *Three Men Die*

Based on the South African murders by Daisy de Melker.

MOORE, GEORGE. *Evelyn Innes*

In the first version of *Evelyn Innes* the character of Ulick Dean is clearly a portrait of [William Butler] Yeats, and in the second version, the portrait is a composite of Yeats and of A.E. (the late George Russell).—*Lloyd R. Morris, "The Celtic Dawn."*

—. *The Lake*

Ralph Ellis is Edouard Dujardin, author of *La Source du Fleuve Chrétien*.

MORDAUNT, ELINOR. ("A. RIPOSTE," pseud.) *Gin and Bitters*

A reply to Somerset Maugham's *Cakes and Ale*. "Its satire is so directly and bluntly aimed at Maugham, the book never does get away from that propagandist purpose and into the more diverting field of entertainment—no, that statement must be modified, for there are a number of incidents in the book, such as the visit of the middle-aged writer, presumably Hardy, to one of Maugham's pretentious parties, and the warm mellowness of Maugham's life at Tahiti, and the cooled, immaculately attired, luxurious routine of Singapore, all of which are brightly written and pleasurable."—*William Soskin in the New York Evening Post, March 31, 1931*.

MORIER, JAMES. *The Adventures of Hajji Baba of Ispahan*

After two years' service in Persia with the Mission which was conducted by Sir Harford Jones, Morier returned to England in company with a Persian envoy, Mirza Abul Hassan, and his suite. This minister figures in "Hajji Baba" under the name of Mirza Firouz, and his bewildering

MORIER, JAMES. *The Adventures of Hajji Baba of Ispahan—Continued*

experiences in strange surroundings on the voyage and in England provided his English companion with the richly humorous material that he later fashioned into a book, *Hajji Baba in England*—C. W. Stewart, *Introduction to World's Classics edition*.

MUSSET, PAUL DE. *See under SAND, GEORGE.*

NESBIT, E. *pseud.* (MRS. HUBERT BLAND). *The New Treasure Seekers*

One of the most lovable of E. Nesbit's traits was her habit of occasionally introducing herself into her own books (in "The Treasure Seekers" she makes herself agreeable to the Bastable children, and their father later identifies her as a lady who "wrote better poetry than any other lady alive now"! E. Nesbit took a great deal of naive satisfaction in what she thought were her great poetical gifts) The Red House in *The New Treasure Seekers* was her beloved Kent home, Well Hall. She appears as Mrs. Bax, who had short hair and wore gold spectacles, smoked cigarettes surreptitiously, and was fearfully oppressed by the company manners of the Bastable children, who were determined to be on their best behaviour with her.

. *The Red House*

See above.

. *The Story of the Amulet*

Her gratitude to Dr. Wallis Budge is revealed not only in the dedication of the book, but in a little portrait of him contained in it. He is represented as "the nicest gentleman" in the group of British Museum officials who witnessed the "impertinent miracle" of the Queen of Babylon.—Doris Langley Moore, "E. Nesbit; a Biography."

NEWMAN, FRANCES. *Dead Lovers are Faithful Lovers*
In this novel Miss Newman utilized her library experiences in Atlanta.

NICHOLS, BEVERLEY. *Evensong*

This concerns a temperamental prima donna at the decline of her career. She refuses to admit the decline.

ROMANS À CLEF

Mr Nichols was once secretary to Nellie Melba. No connection, says Mr. Nichols.

NORRIS, FRANK. Blix

Condé Rivers is Norris himself; Blix is Jeannette Black, whom he married.

—. The Octopus

The character Osterman was drawn from James F. J Archibald, a newspaper correspondent at the same time as Norris in the Spanish-American war Annixter was his friend and classmate Seymour Waterhouse, according to Franklin Walker's *Frank Norris*

PAIN, ALBERT BIGELOW. The Bread Line

The experiences upon which it was based were actual experiences of the year 1897. It is all true, or nearly true. The four most prominent men of the book are Barrifield and Perny, the writers; and Van Born and Livingstone, the artists. The initial letter of the names gives the clue to the real originals Barrifield is Irving Bacheller; Perny is Albert Bigelow Paine; and Van Born and Livingstone are respectively Frank Verbeck and Orson Lowell . . The Rev. Monte Banks was the Rev T. DeWitt Talmadge McWilliams of "Dawn" was P McArthur of *Truth—Maurice*, "The New York of the Novelists."

PALMER, FREDERICK. The Big Fellow

Supposed to have been based on some events in the career of President William Howard Taft.

PARRISH, ANNE. All Kneeling

Christabel Caine is supposed to represent Elinor Wylie.

PATERSON, ISABEL. The Golden Vanity

Jake van Buren is drawn from Will Cuppy.

PEACOCK, THOMAS LOVE. Nightmare Abbey

In this famous and witty book Scythrop Glorwy, the leading character, is drawn after Shelley In Chapter XI Mr. Cypress the poet appears. . . Many of Mr. Cypress's

LITERARY CHARACTERS DRAWN FROM LIFE

PEACOCK, THOMAS LOVE. *Nightmare Abbey*—Continued
remarks are prose paraphrases of passages in "Childe Harold."—*Chew, "Byron in England"*

Flosky is Samuel Taylor Coleridge, who appears in *Melincourt* as Mr. Mystic.

PHILLIPS, DAVID GRAHAM The Cost

The somewhat unbelievable figure of Scarborough, seemingly a sort of cross between Bryan and Grover Cleveland but actually supposed to be based on the character of Senator Beveridge, shines as a creature of sure integrity amid the fetid business of buying votes and manipulating the machinery of government for "the interests."—*John Chamberlain, "Farewell to Reform"*

—. Light-Fingered Gentry

Made fictional capital of the insurance scandals that had put Charles Evans Hughes in the Governor's chair at Albany.—*Ibid*

POE, EDGAR ALLAN. The Mystery of Marie Rogêt

Based on the murder of Mary Rogers of New York (not to be confused with Vermont's most famous murderer).

PROUST, MARCEL. Remembrance of Things Past

According to Pierre-Quint's *Marcel Proust*, Laure Heyman suggested the character of Odette de Crécy; the Comte Bertrand de Fenelon, that of Saint-Loup; while Charles Haas was utilized for Swann. Baron de Charlus is an unmistakable portrait of "Count Robert" de Montesquiou, the des Esseintes of Huysmans's *A Rebours* and the Peacock of Edmond Rostand's barnyard drama, "Chantecler." The painter Monet served as an original for Elstir. Bergotte represents Anatole France.

RABELAIS, FRANÇOIS. Pantagruel

Théophile Gautier says (and D. B. Wyndham Lewis agrees with him) that Panurge was drawn from François Villon.

READE, CHARLES. A Terrible Temptation

The man of letters, Rolfe, is Reade's own portrait. This was the novel which the American reviewers stigmatized as "carrion literature."

ROMANS À CLEF

RICHARDSON, DOROTHY. Pilgrimage

Doris Langley Moore informs me directly, and H. G. Wells indirectly (thru his *Experiment in Autobiography*) that in *The Tunnel*, one of the Pilgrimage series, Hypo is Wells himself and Alma, Jane Wells. Miriam is Miss Richardson herself. The Lycurgans represent the Fabian Society, in which Wells, Shaw, Graham Wallas and the Hubert Blands were active.

RICHARDSON, SAMUEL. Clarissa Harlowe

Robert Lovelace was drawn from the Duke of Wharton

RICKARD, MRS. VICTOR. Not Sufficient Evidence

Like Mrs Belloc-Lowndes's *What Really Happened*, this is based on the Bravo mystery

RIVES, HALLIE ERMINIE. The Castaway

This book follows the incidents of Byron's life with just sufficient perversion of events and characters to make the perusal of it irritating to any reader acquainted with the details of Byron's career. His character is "whitewashed" and sentimentalized painfully—*Chew, "Byron in England."*

ROBERTS, CECIL. Scissors

Sir Philip Gibbs is there as Phipps, the war correspondent, and Rupert Brooke appears as Ronald Stream, whose death cuts short a brilliant poetic career—*Dorothea Mann in the Boston Transcript, April 7, 1923.*

ROBERTS, MORLEY. The Colossus

A mixture of fact and fiction about a man (for whom Cecil Rhodes is obviously the model), setting forth his grandiose schemes for the exploitation of Africa, and how these were affected by a woman's falling in love with him.—*Baker*

—. The Private Life of Henry Maitland

Generally accepted to be the life of George Gissing, the novelist.

LITERARY CHARACTERS DRAWN FROM LIFE

SAKI, *pseud.* (Hector Hugh Munro). The Unbearable Bassington

An incidental character is "Sherard Blaw, the dramatist who had discovered himself, and who had given so ungrudgingly of his discovery to the world." Who can this be?

—. Sredni Vashtar

His Aunt Augusta, "a woman of ungovernable temper, imperious, a moral coward," as his sister describes her, figures in *The Chronicles of Clovis* as The Woman who falls victim to Sredni Vashtar. Christopher Morley remarks, "Of what other writer can it be said that his Life could not be written until his aunts had died."

SANBORN, PITTS. Prima Donna

Leoni-Ferrari represents Giulio Gatti-Casazza, recently retired as general director of the New York Metropolitan Opera Association. J. Wesley Speakes is a portrait of the (regrettably) late William J. Guard, director of publicity for the opera, who was alive when the novel was published.

SAND, GEORGE, *pseud. of Mme. Dudevant*. Elle et Lui

Her liaison with the poet Alfred de Musset. The latter's brother, Paul, retaliated with an unflattering novel, *Lui et Elle*

—. Lucrezia Floriani

In this book George Sand has told with a few necessary changes of detail the story of her own liaison with Frederic Chopin—Walsh.

SAUNDERS, LAWRENCE. The Columnist Murder

Tommy Twitchell, the columnist in question, evidently gets his mellifluous name from Walter Winchell

SCOTT, SIR WALTER. The Antiquary

Sir Walter says in his Autobiography that in his father's old friend, George Constable, he had observed many of those peculiarities of temper which long afterwards he tried to develop in the character of Jonathan Oldbuck.

ROMANS À CLEF

SCOTT, SIR WALTER. The Black Dwarf

David Ritchie was the acknowledged prototype of the Black Dwarf.

—. Guy Mannering

The author explains in a note that the character was drawn from no individual, but that after the tale had been written the name Dandie Dinmont was generally given to Mr. James Davidson of Hindlee, on the edge of the Teviotdale mountains, who, besides bearing a general resemblance to the character in the novel, possessed a celebrated race of terriers, named Mustard or Pepper according to their colours, without other individual distinction, except "old," "young," and "little."—"Oxford Companion to English Literature"

Andrew Lang holds that Julia is a "portrait from the life" of Miss Charpentier, who became Scott's wife.—*Walsh*.

—. Ivanhoe

An antiquarian browser around Philadelphia related in the newspapers the other day the details of the strange connection of *Ivanhoe* with a forgotten lady of the Quaker City. He starts with a stone in the Mikve Israel Cemetery on Spruce Street, inscribed. "Rebecca Gratz, Born March 4, 1781; Died August 27, 1869"—and narrates that Rebecca was a famous beauty when young; her father a wealthy merchant; her brother, Simon, founder of the Pennsylvania Academy of the Fine Arts; that, loving a man not of her faith, she gave him up and devoted herself to a life of good works; that Washington Irving heard her intimate story from Matilda Hoffman, whom he loved, and related it to Walter Scott, when he called on him at Abbotsford with an introduction from Campbell; and that Scott, then working on *Ivanhoe*, sent Irving a year later a copy of *Ivanhoe* fresh from the press, with a letter: "How do you like your Rebecca? Does the Rebecca I have pictured here compare well with the pattern given?"—*Henry Wysham Lanier in the Golden Book Magazine, June 1928* See Rollin D. Osterweis' *Rebecca Gratz; a Study in Charm* (Putnam, 1935).

SCOTT, SIR WALTER. Redgauntlet

The hero [Hugh Redgauntlet] was Sir Robert Grierson, Laird of Lag, persecutor of the Covenanters—a name held in high detestation all over Nithsdale, his own country.—*W. S. Crockett, "The Scott Originals."*

William Clerk was, in the main, Darsie Latimer Scott unquestionably sat for his own portrait in Alan Fairford The household of Joshua Geddes of Mount Sharon is a "slightly decorated edition" of what Scott witnessed under the hospitable roof of Mrs. Waldie of Henderside.

SCUDÉRY, MADELEINE DE. *Artamène ou le Grand Cyrus* (1649-1653)

A very puzzle it seems to many in our day how ever the voluminous platitudes of Mademoiselle de Scudéry's romances could obtain vogue, and be actually and greedily in demand, once, and only once upon a time One plausible reason assigned is the fact, that all the personages who figured in these *romans* were her flesh and blood contemporaries; all were drawn in detail from real life; their names were known to all, their portraits and characters were recognized, from the great Cyrus himself, in whom men descried the great Condé, to Doralise, who was Mlle Robineau "Tous ces personnages, même les plus secondaires," says M Sainte-Beuve, "étaient connus dans la société; on se passait la clef, on se nommait les masques" Masquerade work of this kind was a piquant attraction There was a peculiar zest in seeing the people one daily met and observed and had to do with introduced all alive into a work of fiction, and there made to talk with *esprit* and *finesse*.—*Francis Jocox, "Aspects of Authorship; or, Book Marks and Book Makers"* (London, Hodder, 1872). Sapho is the author herself.

_____. Clélie (1654-1660)

Clarisse represents Ninon de Lenclos; Lyriane, Madame de Maintenon; Scaurus, Paul Scarron, the latter's first husband.

ROMANS À CLEF

SEDGWICK, ANNE DOUGLAS. *The Encounter*

There can be little doubt that in Ludwig Wehlitz the author has presented a study of Nietzsche—*Book Review Digest, 1914.*

SHAW, GEORGE BERNARD. *Love Among the Artists*

Shaw insists that [Owen] Jack is partly founded on Beethoven—*Archibald Henderson, "George Bernard Shaw" Cashel Byron's Profession* seems to have foreshadowed Gene Tunney

SHEARING, JOSEPH, *pseud.* *Lucile Cléry: A Woman of Intrigue*

A reconstruction, with altered names, of the famous murder of the Duchesse de Praslin by her husband in 1847, and it is built around the character of the governess who, according to the talk of the town, was the cause of the Duke's anxiety to get rid of his wife. The tragedy caused a scandal so great that it hastened the fall of Louis Philippe in 1848 and the rise of Louis Napoleon. The name of the girl who was the cause of the tragedy was Henriette Deluzy, who after she was discharged, came to the United States where she married an American clergyman—*Saturday Review of Literature, September 10, 1932*. For a detailed account of the case see Edmund Pearson's *Instigation of the Devil* ("The Wicked Duke," p. 37-49); or *Noted Murder Mysteries*, by "Philip Curtin" (Mrs. Belloc-Lowndes).

SHELLEY, MARY WOLLSTONECRAFT. See under WARD, Mrs. Humphry. *The Marriage of William Ashe*.

SHEPPARD, ELIZABETH SARA Charles Auchester

Going to the Cecilia school in Germany he falls under the influence of a musical genius, Seraphael, who is drawn from Mendelssohn, and a great singer, Clara Bennette, who is probably meant for Jenny Lind.—*Walsh*.

SINCLAIR, MAY. *The Creators*

Francis Thompson is said to be the original of one of the congeries of geniuses assembled here by Miss Sinclair.

LITERARY CHARACTERS DRAWN FROM LIFE

SINCLAIR, MAY. The Divine Fire

Ernest Dowson may have been the prototype of Savage Keith Rickman, says Bessie Graham in her *Bookman's Manual*

SITWELL, OSBERT Dumb-Animal, and Other Stories

This book was withdrawn from publication in England when Mrs A. Courtenay Welch, whose husband conducts the military college at Aldershot, claimed that one of the stories in the book, "Happy Endings," contained a caricature of herself and of her son who was killed in the war. She sued the author and publisher and won damages of \$1,250. The British libel laws are no joke.

SMOLLETT, TOBIAS. History and Adventures of an Atom

A key to this work, which exhibits, under fictitious characters, the conduct and dissensions of the several political parties, from 1754 to 1768, will be found in *A Second Journey round the Library of a Bibliomaniac*, by William Davis, 1825—William Thomas Lowndes, "The Bibliographer's Manual of English Literature," new ed rev by Henry G Bohn (New York, Scribner, 1869)

—. Roderick Random

Roderick is the author himself; Narcissa, his wife Gawkey, Crabbe and Potion were assigned to individuals in the west of Scotland. A bookbinder and barber, early acquaintances of Smollett, contended for the character of the "attached, amiable, simple-hearted Strap." Two naval officers under whom Smollett had served were stigmatized under the names of Oakum and Whiffle.

STERNE, LAURENCE. Tristram Shandy

Every character and locality mentioned in the work seemed identifiable by York readers. Dr. Slop was Dr. John Burton. . . Parson Yorick was without disguise Sterne himself, and Yorick's large parish, Sutton-in-the-Forest—*Dictionary of National Biography*.

The odd habits of Dr. Kunastrokius were audaciously derived from those of the celebrated Dr. Richard Mead, who attended Queen Anne on her deathbed.

STEVENSON, ROBERT LOUIS. *The Ebb-Tide*

Attwater—the extraordinary figure of the Cambridge man, turned pearl-fisher and merciless evangelist in *The Ebb Tide*. His "manner and way of speech" were modelled, as Sir Sidney Colvin has told us, on a Cambridge friend, A. G. Dew-Smith: "a man of fine artistic taste and mechanical genius, with a silken, somewhat foreign urbanity of bearing."—George E. Brown, "A Book of R.L.S."

—. *The New Arabian Nights*

Prince Florizel of Bohemia was a literary relative of that Prince of Wales who became Edward VII, according to Alison Smith in the *New York World*.

—. *Prince Otto*

Prince Otto is drawn from his cousin, R. A. M. Stevenson; Countess van Rosen from Mme Zassetsky.

—. *The Strange Case of Dr. Jekyll and Mr. Hyde*

Eve Blantyre Simpson, in her *The Robert Louis Stevenson Originals*, says that Deacon Brodie, the Edinburgh murderer, who always obsessed Stevenson's imagination, was the original of Dr. Jekyll (and Mr. Hyde). Graham Balfour believes that Mr. Mowbray, legal adviser of the Stevenson family, was the original of Mr. Utterson.

—. *Treasure Island*

Silver—the bland villain of a sea-cook in *Treasure Island*. The conception of a cripple dominating his fellow seamen was drawn from the physical infirmity of W. E. Henley, to whom R.L.S. wrote when *Treasure Island* had been accepted for issue as a book: "I will now make a confession. It was the sight of your maimed strength and masterfulness that begot John Silver in *Treasure Island*. Of course he is not in any other quality of feature the least like you; but the idea of the maimed man, ruling and dreaded by the sound, was taken from you."—George E. Brown, "A Book of R.L.S."

LITERARY CHARACTERS DRAWN FROM LIFE

STEVENSON, ROBERT LOUIS. *The Treasure of Franchard*
Anastasie, the placid, affectionate wife of the egoistic Dr. Desprez, was a portrait of a Madame La Chèvre, wife of a painter, at whose house in Barbizon R L S. and his cousin Bob were frequent guests.—*Brown.*

—. Weir of Hermiston

Weir of Hermiston was founded on Robert Macqueen, Lord Braxfield, a famous "hanging judge" The French translation, in fact, is entitled *Le Juge Pendre!*

—. The Wrecker

Some of Loudon Dodd's experiences were those of Will H. Low, the artist Jim Pinkerton, who was always brimming over with so many magnificent schemes, is a genial, far-away caricature of S S McClure, the publisher; Corporal John may be identified with the late John S. Sargent, the great portrait painter

STIMSON, FREDERICK JESUP. King Noanett

The character of Miles Courtenay is said to have been modelled upon that of John Boyle O'Reilly, with whom the author had often talked over the plan of the work.—*Walsh.*

STOCKTON, FRANCIS RICHARD. Rudder Grange

Pomona was studied from the "middle-sized orphan" of fourteen whom the Stocktons procured from a New York orphans' home. Like Pomona, she used to read blood-curdlers aloud to herself in the kitchen.

STOWE, HARRIET BEECHER. Uncle Tom's Cabin

"Uncle Tom" was a real character, Josiah Henson, whom Mrs. Stowe had known in her Cincinnati days when a teacher in her father's school. "Eliza" was a real character, and it is also a fact that she crossed on the floating cakes of ice ahead of her master's dogs . . . and was hidden in the Rev. Mr. Rankin's house on the hill-top.—*Chesla A. Sherlock, "Homes of Famous Americans."*

ROMANS À CLEF

STRUNSKY, SIMEON. King Akhnaton

A subtle *roman à clef* in which a parallel is drawn between the ideals of Akhnaton and those of Woodrow Wilson.—*Nation, October 10, 1928*

TARKINGTON, BOOTH. Presenting Lily Mars

Mr. Tyler [George C. Tyler] is to be recognized as the thorobred play-producer in Booth Tarkington's keen story of a temperament, *Presenting Lily Mars*—*Percy Hammond in the New York Herald-Tribune, November 6, 1932*.

THACKERAY, WILLIAM MAKEPEACE. Henry Esmond

Rachel Castlewood is drawn from Mrs. Jane Octavia Brookfield, wife of Rev. William Brookfield . with whom Thackeray kept up a correspondence which has found its way into print—*Walsh*

Beatrix, more particularly in her disreputable old age as represented in *The Virginians*, was drawn from Elizabeth Chudleigh, Duchess of Kingston, the adventuress. See W. R. H. Trowbridge's *Seven Splendid Sinners*, and under Samuel Foote, *A Trip to Calais*, p. 96.

The Newcomes

Frederick Bayham is said to have been drawn from one of Thackeray's Bohemian acquaintances, William Proctor, who among other points of resemblance always spoke of himself in the third person as William—*Walsh*

The Marquis of Bath was the original of the Marquis of Farintosh. Thackeray's step-father, Major Carmichael Smyth, was the original of Colonel Newcome. James Russell Lowell, in a letter to Charles Eliot Norton, states that he heard Thackeray acknowledging that Mrs. Mackenzie was drawn from his own "she-devil of a mother-in-law." Miss Sallie Baxter of New York partially suggested Ethel Newcome.

Pendennis

Foker differs from Thackeray's other characters, for there can be no doubt that it was an accurate portrait of Andrew Arcedeckne of the Garrick Club. It was probably

THACKERAY, WILLIAM MAKEPEACE. *Pendennis*—*Cont.*
this which was the cause of Thackeray's being blackballed at the Travellers Club, where the ballot is by members and not by the committee, on the grounds that the members feared that they might appear in some later novel. . . It was said that Arcdeckne was often called "Phoca"; hence the name by which he is immortalized; and that he was small in stature, eccentric in his mode of dressing, drove mail-coaches as an amateur, loved fighting dogs, game-cocks, and the prize-ring, and had a large estate in Norfolk. The noblemen of the staff of the *Pall Mall Gazette* were Lords William and Henry Lennox and a brother of the Duke of St. Albans.—*Lewis Melville*, "Some Aspects of Thackeray." Mr. Wagg is Theodore Hook. Captain Shand is taken from Dr. Maginn, to whom Thackeray had been generous.

Vanity Fair

The Marquis of Steyne was probably drawn from the third marquis of Hertford. A woodcut portrait of Steyne in the first issue of *Vanity Fair*, immediately suppressed, bore a remarkable resemblance to Sir Thomas Lawrence's portrait of the third marquis.—*Walsh*.

Why was not the illustration on page 421 suppressed likewise? The fact that it was not may indicate that the suppression of the drawing on page 336 was the result of Thackeray's or his publishers' intervention, in the belief that the earlier illustration was a more approximate likeness. It seems logical to conclude that if the Marquis's admirers had objected, their objections would have been broad enough to extend to both of the Lord Steyne illustrations instead of concerning themselves only with the one. If little Anne Thackeray had only been old enough to recall the conversation to which she was privileged to be an auditor, or could have foreseen its subsequent bibliographic importance, the puzzle might readily be solved. But what fun is a puzzle once everyone knows the answer to it?—*John T. Winterich, "Books and the Man."*

THORVALDSON, EINAR. *The Match King*

Based, of course, on the rise and débâcle of Ivar Kreuger.

ROMANS À CLEF

TOLSTOI, LEO. Anna Karénina

Constantine Dmitrich Levine, especially in his religious experiences, is in a large measure Tolstoi himself, as Matthew Arnold has pointed out in his *Essays in Criticism: Second Series*.

TOWNSEND, EDWARD WATERMAN. Chimmie Fadden

He was a direct study of life, the original being one Patrick O'Connell, better known as "Chuck Connors" (1852-1913), who, because of familiarity with the Chinese quarter in New York and his influence over his denizens, was often called "The White Mayor of Chinatown"—Walsh.

TRAIN, ARTHUR. The Butler's Story

Probably no other popular American story teller of our day has been so conspicuously associated with the *roman à clef*, or novel with a key, as Arthur Train—*Arthur Bartlett Maurice in the Bookman, April 1929* Shiras Graham represents Amos F. Eno, the owner of the old Fifth Avenue Hotel in New York City

_____. His Children's Children

Bears some resemblance to the Vanderbilt family history.

_____. The Needle's Eye

The hero is described as a young Rockefeller confronted with Rockefeller problems, sitting at a desk in the J. Pierpont Morgan offices

TROLLOPE, ANTHONY. Phineas Redux

Mr. Turnbull is a satirical portrait of John Bright—*Baker*.

Daubeny is Disraeli. Phineas is possibly Sir John Pope Hennessy.

_____. The Three Clerks

Sir Gregory Hardlines, confesses Trollope in his *Autobiography*, was drawn from Sir Charles Trevelyan, the great apostle of competitive examinations in the postal service, and therefore *persona non grata* to Trollope. Sir Stafford Northcote, then Chancellor of the Exchequer,

LITERARY CHARACTERS DRAWN FROM LIFE

TROLLOPE, ANTHONY. *The Three Clerks—Continued*

appears under the "feebley facetious" name of Sir Warwick West End. See also T. H. S. Escott's *Anthony Trollope; His Work, Associates and Literary Originals* Lane, 1913

TWAIN, MARK, *pseud.* See Clemens, Samuel Langhorne.

VACHELL, HORACE ANNESLEY. *The Quinneys*

The original Quinney in . . . Vachell's story is none other than Thomas Bournemouth, who has just published a book of reminiscences called "Old Beautiful"—*Bookman, October 1926.*

VAN RAALTE, JOSEPH. *The Walls are High*

Arnold Chadwick is Reynolds Forsbrey, released from Sing Sing Prison by President Roosevelt when the latter was Governor of New York State. The results were not the happiest. Margaret Ryan, Forsbrey's faithful woman friend, appears in the book as Margaret Lyons.

VAN VECHTEN, CARL. *Nigger Heaven*

Russett Durwood, editor of the *American Mars* "possessed the sort of round, kind face to which widows might confine their secrets . . . His light-brown hair was parted in the middle smoothly over his heavy brow. His ears were prominent features." This description might apply as well to Mr. Henry Louis Mencken, former editor of the *American Mercury*.

Peter Whiffle

Edith Dale is drawn from Mabel Dodge Luhan, who is publishing her autobiography in several volumes.

VANDERCOOK, JOHN WOMACK. *Forty Stay On*

"The author has a foreword to the effect that all the characters are purely fictional, but anyone knowing Monrovia has difficulty in finding one character not very closely resembling some well-known person there. This makes it good reading for those who escaped portrayal"—*From a communication to Mrs. Becker in the Saturday Review of Literature, March 4, 1933.*

ROMANS À CLEF

WALPOLE, HUGH. Fortitude

"Her hair was drawn back and parted down the middle. She liked to wear little straw coal-scuttle bonnets; she was very fond of blue silk, and her frocks had an inclination to trail. On her mother's side she was French and on her father's English; from her mother she got the technique of her stories, the light-hearted boldness of her conversation and her extraordinary devotion to her family. She lived in a little street in Westminster in a tiny house that had her children on the top floor, a beautiful copy of the *Monna Lisa* and a very untidy writing-table on the second, and a little round hall and a tiny dining-room on the ground floor" Mrs. Launce is an accurate portrait of Mrs. Belloc-Lowndes, *q.v.*

WARD, MRS. HUMPHRY. Fenwick's Career

An adaptation of the story of the lives of George Romney and Benjamin Haydon, the English painters

—. Lady Rose's Daughter

The story of Lady H. Delafield and Julie le Breton corresponds (save in the dénouement) with the famous episode of Mme. du Deffand and Mlle. [Julie] de Lespinasse (see Ste-Beuve's *Causeries du Lundi*).—*Baker*. See also *Julie de Lespinasse*, by the Marquis de Séjur (Dutton, 1927) and "Madame du Deffand," in Lytton Strachey's *Books and Characters* (Harcourt, 1922).

—. The Marriage of William Ashe

Lord Byron's love affair with Lady Caroline Lamb was the basis of Mrs Ward's novel Lady Caroline herself used it for the purposes of fiction in a novel *Glenarvon*, which appeared in 1816. The Glenarvon of the novel is Byron Calantha is Lady Caroline, Avondale is her husband, William Lamb.

Samuel C. Chew in his chapter on "Byron in Fiction" in his *Byron in England*, mentions as other novels introducing Byron, Eaton Stannard Barrett's *Six Weeks at Long's*, Thomas Love Peacock's *Nightmare Abbey*, and Mary Wollstonecraft Shelley's *Lodore* and *The Last Man*. The classic instance of the portrayal of Byron in fiction is Disraeli's

LITERARY CHARACTERS DRAWN FROM LIFE

WARD, MRS. H. The Marriage of William Ashe—*Cont.*

Venetia, or the Poet's Daughter Novels of the present century that have made use of Byron are Hallie Erminie Rives's *The Castaway*, Frankfort Moore's *He Loved But Once*, Lafayette McLaws' *Maid of Athens*, and Maurice Hewlett's *Bendish*.

—. Miss Bretherton

Miss Bretherton was suggested to me by the brilliant success in 1883 of Mary Anderson I maintained then, and am quite sure now, that Isabel Bretherton was in no sense a portrait of Miss Anderson.—*Mrs Humphry Ward, "A Writer's Recollections"*

—. Robert Elsmere

“. People say that in *Robert Elsmere* Rose is intended for you, Catherine for your sister Laura, the Squire for Mark Pattison, the Provost for me [Benjamin Jowett], etc., and Mr Grey for Professor Green All the portraits are about equally unlike the originals”—*Margot Asquith, an Autobiography*. The quotation is from a letter from Benjamin Jowett, Master of Balliol College, Oxford, and translator of Plato.

WATTS-DUNTON, THEODORE. *Aylwin*

“The renascence of wonder,” as he puts it, gives the novel a deeply poetic character, which is intensified by the beauty of the Snowdon chapters and the word-painting of coast scenery. Among the notable men portrayed are Rossetti, William Morris, Smetham, J. A. Symonds, James Orlando Watts, Alfred Eugene Watts, and others. Hurstcote is Kelmscott Manor. The gipsy heroine Sinf is drawn from life, and the autobiographical significance of the story is patent.—*Baker*.

WAUGH, ALEC. *That American Woman*

Emma Mills goes by the name of “Eve Stuart” in [this novel] but the identity is unmistakable and nowhere has her unique service to books and authors been more aptly hit off.—*Dale Warren in the Publishers' Weekly, March 3, 1933*
Miss Mills is famous for her literary lunches. She seems also to figure in E. M. Delafield's *The Provincial Lady in America*.

ROMANS À CLEF

WAUGH, EVELYN. *Vile Bodies*

Naturally, such a spectacular group could not long exist without being fictionized. This was done last winter by their friend, Evelyn Waugh, in his novel, *Vile Bodies*. Evelyn Waugh mentioned no names, but the Guinness type of antics and the Guinness attitude were as easily recognizable as was Rosa Lewis in the person of "Lottie Crump." London society is happy led by Guinesses.—*Fortune, December 1930*. The dedication of the novel reads "with love to Bryan and Diana Guinness."

Not that I need such kickshaws and rickshaws to evoke Rosa Lewis of the Cavendish. Not that I cannot recognize her—there on my shelves—as Lottie Crump of Shepheard's (Evelyn Waugh *Vile Bodies*) and Cissy Pell of the Crown (Frances Crane *The Tennessee Poppy*) and Mrs Oliver of the Bentinck (Carroll Carstairs *A Generation Missing*) even if I had failed to hear her name on the first page of Emily Hahn's *Congo Solo* or her hotel's in Carl van Vechten's *Parties—Joseph Bryan III in the New Yorker, September 16, 1933*. Nancy Hoyt gives an amusing sketch of her in *Elinor Wylie, the Portrait of an Unknown Lady*. Elinor Wylie and she got on together very well. See also Flora Merrill's *Kippy of the Cavendish*. Kippy (short for Kippered Herring) was Rosa Lewis's famous Scotch terrier.

WELLS, HERBERT GEORGE. Bealby

Mr Wells says that Lord Moggeridge, the Lord Chancellor, is not a portrait of Lord Haldane.

. The Bulpington of Blup

Enoch Wimperdick, "the eminent convert and Catholic apologist," is a side shot at G. K. Chesterton, according to Lewis Gannett in the *New York Herald Tribune*.

. Men Like Gods

Cannot those who criticise books and write about books cease to pander to that favorite amusement of vulgar, half-educated, curious, but ill-informed people, the hunt for the imaginary "originals" of every fictitious character?—*The author's preface to "The World of William Clissold."*

WELLS, HERBERT GEORGE. *Men Like Gods*—Continued

Despite Mr. Wells's irritation with those who hunt for originals, it is odd that he named his conservative statesman in this book "Cecil Burleigh," if he did not mean to recall Mr. Arthur Balfour; it is impossible to read of his "Rupert Catskill," Secretary of State for War, in any other way than as a rap at Mr. Winston Churchill.

—. Mr. Britling Sees It Through

Mr. Britling is a transparent portrait of Mr. Wells—an amazingly frank portrait. He has never before produced so engaging a likeness of himself. We are not speaking about his private life, of which we know nothing, but of his ideas, his imaginative sympathies, his character as a man of letters.—*Stuart Sherman in the Nation, October 26, 1916*

According to G. A. Connes's *A Dictionary of the Characters and Scenes in the Novels, Romances and Short Stories of H. G. Wells* (Dijon, Maurice Darantière, 1926) Lawrence Carmine is drawn from Cranmer-Byng, the Orientalist; the American, Direck, had for his original Ralph Blumenthal, the American-born editor of the *Daily Express*; and Mr. Britling's neighbor, Lady Homartyn, owner of Claverings, was drawn from Lady Warwick, known as the Red Countess, a neighbor of Mr. Wells at Dunmow.

—. The New Machiavelli

Oscar and Altiora Bailey, "typical of the dogmatic, overmanaging type of administrative socialists, to whom men are but units on paper, with no sense of individual differences, and blind faith in the so-called 'expert official'", in G. A. Connes's words, were intended to represent Mr. and Mrs. Sidney Webb (Lord and Lady Passfield).

—. Tono Bungay

I figure, so he advised me, as Beatrice, the pert, aristocratic lure of the enquiring, pathetic and pushful Wells boy who was the hero.—*Violet Hunt, "I Have This To Say."*

—. The Wife of Sir Isaac Harman

Mr. and Mrs. Blapton, prominent liberals, who had had something to do with knighting of Harman, possibly

ROMANS À CLEF

represented Mr. and Mrs. Herbert Asquith (Lord and Lady Oxford).

WERFEL, FRANZ. *The Forty Days of Musa Dagh*

According to "The Factual History of *The Forty Days of Musa Dagh*," a press release from Werfel's publishers, the Viking Press, the Protestant pastor, Harutium Nokhudian in the novel, is based on one Harutium Seserian, who came to this country and worked as a butcher. He was in school with the Reverend Dikran Andreassian, the Aram Tomasian of the novel. He identified Ter Haigasun as Der Apraham, head of the Gregorian church in Yoghonlouk. Movses, son of Der Apraham, was probably the original of Werfel's hero, Bagradian. Movses did not die on the mountain but survived and later fought under Allenby on the Palestine front.

WHITE, STEWART EDWARD. *Rose Dawn*

Gordon Carlson, says Cameron Rogers (author of *The Magnificent Idler*, etc.) in the *Saturday Review of Literature*, is drawn from his father, Robert Cameron Rogers, sportsman, wit, and poet. The most widely known of his poems is "The Rosary."

WILDER, THORNTON NIVEN. *The Bridge of San Luis Rey*

The episode of the Marquesa de Montemayor is based on the relations between Madame de Sévigné and her daughter.

_____. *The Cabala*

The death of the poet is taken from that of John Keats. His friend and companion represents Severn.

WILSON, EDMUND. *I Thought of Daisy*

John Chamberlain reviewing Edmund Wilson's *I Thought of Daisy* in Sunday's *New York Times*, intimates that some of the characters are based on real people and that Mrs. W's little boy, Walter, will probably print the facts. . . Veriwell: Rita Cavanagh is Edna St. Vincent Millay, Hugo Bamman is John dos Passos, Professor Grosbeake is Chris-

LITERARY CHARACTERS DRAWN FROM LIFE

WILSON, EDMUND. *I Thought of Daisy—Continued*

tian Gauss of Princeton, with overtones of Kemp Smith and A. N. Whitehead.—*Walter Winchell in the New York Daily Mirror, August 19, 1929*

WILSON, ROMER. (Florence Roma Muir Wilson; Mrs. Edward J. O'Brien). *The Death of Society*

Ingman is drawn from Georg Brandes, the eminent literary critic

WILSTACH, JOHN. *Under Cover Man*

The character of Don Farren, the crooked lawyer, is modeled on Bill Fallon, the attorney who defended Nicky Arnstein and Fuller and McGee. Among the gamblers Nikko, the Greek, is easily recognizable. Submarine Thomas is Titanic Thompson and Dapper Carson is Dapper Dan Collins. On the police end Commissioner Walsh is Commissioner Whalen.—*Karl K. Kitchen in the New York Sun, June 11, 1931*

[WILLIAMSON, HENRY]. *The Gold Falcon*

The Phoenician's diligent sleuths have made out a pretty good case in the *Saturday Review of Literature* that this anonymous novel was written by Henry Williamson, who can manage to write more like Robert Graves than Graves himself. Few people in both the English and American literary scene have been left out. In the order of their appearance, they are Robert Graves (Manfred), T. E. Lawrence (G. B. Torrence), Siegfried Sassoon (Sherston Savage), Aldous Huxley (Adolf Stucley), Arnold Bennett (Enoch Potter), Hugh Walpole (Horace Whipple), J. B. Priestley (P. B. Bradford), Middleton Murry (Waddington Christie), Rudy Vallée (Jack Starlight), Henry Williamson (James Wilkinson), T. Washington-Metcalfe (Commander Thomas Volstead-Wrink), Gimble's (Jimbles), T. S. Eliot (P. S. Etiol), Wyndham Lewis (Bevan Tarr-Lewis), Gerald Gould (Gerald Gilt), Macy's (Stacey's), the original Roxy (Mocksy's), Horace Liveright (Jacob Livverong), A. A. Milne (B. B. Flynn), Henry Seidel Canby (Harold Vigor Tinby), Ford Madox Ford (Mark Cradocks Speuffer), Stephen Graham (Paul Murray), Alec Waugh (Alick Peace), and Isabel Paterson (Isabel Masterson).

ROMANS À CLEF

There are a dozen more I can't identify, and I think it is wiser to leave Homer and Charles, Manfred's American publishers, in the same condition as the Queen of Sheba—*plus grand dans son obscurité*.

WISTER, OWEN. *The Virginian*

The original is . . . Col. George R. Shanton, formerly chief of the insular police at Panama and Porto Rico. . . Wister himself [told] Shanton that he had picked him as the original character of *The Virginian*.—*Meigs O. Frost in the New York Evening Post*.

WOLFE, THOMAS. *Look Homeward, Angel*

Altamont is Asheville, N C ; Pulpit Hill is Chapel Hill, seat of the University of North Carolina, which Mr. Wolfe attended. The publication of the novel caused some commotion in Asheville and among his friends and relatives.

. . . Of Time and the River

Further adventures of Mr. Wolfe's *alter ego*, Eugene Gant, at Harvard (Professor George Pierce Baker's play-writing course, English 49), in England and Paris. Professor Hatcher is the late Professor Baker. The latter's assistant, a recent suicide, also figures, rather tragically. The play which is read aloud, "You Shall Be Free When You Have Cut Your Father's Throat" sounds a bit like Eugene O'Neill's "Mourning Becomes Electra."

WOOLF, VIRGINIA. *Orlando*; a Biography

"Orlando" is a portrait of Mrs. Harold Nicolson, who writes under her unmarried name, V. Sackville-West. The book includes not only a quotation from her poem "The Land," but photographs of her as well as of the ancestors from which she shows herself so evidently descended. . . Knole, their house that is like a town, is English history made visible in stone and velvets and silver.—*Harold Mortimer in the Bookman*

WYLIE, ELINOR (HOYT) (MRS. WILLIAM ROSE BENÉT). Mr. Hodge and Mr. Hazard

Mr. Hazard, described as returning from years of exile in the East, was variously identified as Byron or Trelawny,

WYLIE, ELINOR. Mr. Hodge and Mr. Hazard—*Cont.*

but he is rather a ghost, the Last of the Romantics. There is no harm in identifying Mr. Hartleigh as Leigh Hunt, for it would be impossible to invent a more suitable person to survive the Romantic movement. And who is Mr. Hodge? Why, he is the schoolmaster of the Manchester school. Leaving out their virtues, which need not be disputed, he is Dr. Arnold of Rugby, and the father of John Stuart Mill, and Thomas Babington Macaulay, and the honest "plain business man."—*Isabel Paterson, Preface to the novel, in "The Collected Prose of Elinor Wyylie."*

Incidentally, Mr. Hazard, contrary to Mr. Cabell's assertion that he was still another, and happier, reincarnation of Shelley, was, according to the author's own statement to me, Elinor herself.—*Emily Clark, "Innocence Abroad."*

The Orphan Angel

Shelley was the archangel, for whom she had cherished a passion of the mind since her earliest years. In *The Orphan Angel* she traced his influence after his death; but for the convenience of the fable she had him saved physically from the sea, tho the storm and shipwreck released him from his previous ties. Europe had cast him out; he turned his face to the New World, crossed the Atlantic, and travelled westward thru America, an apparition of liberty.—*Isabel Paterson.*

Drames À Clef

Introduction

Let us admit a generally ignored fact about the theatre—particularly our realistic theatre. And that is the extent to which what is admired in it as art is related to what is hung upon in the conversation of our friends as gossip. Prospero's island, with all the magical beauty and gaiety of Ariel or the sinister ugliness of Caliban, may be hidden by a curtain from the eyes of prompt theatregoers. But the business of a theatre curtain is not to obscure the vision of the audience except at such moments as the author may want it to do so.

The curtain is a "fourth wall" which, due to the conspiracy between the dramatist and his audience, vanishes to betray the confidences of those who live behind it and depend upon it for protection. By so doing it turns a proscenium arch into a keyhole large enough to accommodate the eyes of a thousand Peeping Toms all at one time. It allows ambulance-chasers to follow without stirring the miseries of others; endows the curious with the kind of Invisible Cloaks they would gladly buy if only they could be bought at department stores; makes it respectable for them to read other people's letters; and to eavesdrop on them during all the laughable or tragic moments in their lives when they stand pitilessly revealed.

It is at just at this point where the art of the theatre happens to assert itself. Most gossip is only interesting in proportion to how well we may know the people whose idiosyncracies and secrets are being laid bare. If you doubt this you have merely to spend an evening among comparative strangers listening to them as they tell stories about people who, though presumably their friends, remain total strangers to you.

The drama, as we generally encounter it, does not waste our time in this way. It may ask us to spend an

evening prying into the lives of strangers and to listen to a story about people we never had heard of until we took our seat and consulted our program. But the whole point and glory of the theatre, if it is functioning as it should, is that it forces us while we are there to take a greater interest in the imaginary company it invites us to keep than we do in most of the real people we know, and that by so doing it enables us to know not only more about ourselves and our friends but also about life.

By making available to drama-lovers a master key planned to fit that giant keyhole, known as the proscenium arch, Mr. Walbridge may seem to imperil the innocence of some of our theatrical memories, and to endanger the wizardry of what we thought was the theatre's make-believe. What we mistook for art may appear to have dwindled into common gossip. But nothing could be further from the truth.

As one reads with gratitude and natural human interest the names on Mr. Walbridge's list of the real people that dramatists have turned into characters in their plays, the theatre still remains safely divorced from the world of gossip columns. The Harvard Club's tireless sleuth of literature and the drama only increases our respect for the playwright's craft. He offers us new and amusing bases of comparison by means of which a dramatist's skill in portraiture can be judged. But most of all he makes us realize by implication, if not by word, that in the drama, as in all art worthy of the name, what may have been drawn at first hand from life must live a different and far more glorious life in the artist's imagination before it can be seen with interest or with pleasure by those who survey his work. Fact may thus continue to prove stranger than fiction, but fiction, nevertheless, remains more persuasive than fact.

JOHN MASON BROWN

Drames À Clef: A List of Plays with Characters Based on Real Persons

ENGLISH DRAMA

Elezabethan Period

DEKKER, THOMAS. *Satiromastix, or The Untrussing of the Humorous Poet.* 1602?

Horace is a caricature portrait of Ben Jonson.

FORD, JOHN. *The Witch of Edmonton.* 1621?

Based on the story of Elizabeth Sawyer, who was executed for witchcraft in 1621, and probably written soon after that date.

HEYWOOD, THOMAS. *The English Traveller.* 1627?

The story of Geraldine is told by Heywood in his *History of Women* as having "lately happened within" his "own knowledge"; but the attempts which have been made to identify the hero remain mere conjectures. See Fleay's endeavour (vol. 1, p. 297) to find the original of the young Levantine traveller in George Sandys; and of. the suggestion hazarded by Bang . . . that Young Geraldine was meant for Sir Peter Pindar.—*W. Macneile Dixon in the Cambridge History of English Literature, v. 6.*

1633. *Love's Mistress, or The Queen's Masque.*

This dramatic entertainment, into which Fleay has read the signs of a theatrical quarrel between Apuleius (Heywood) and Midas (Christopher Beeston), cannot have given much pleasure even to the instructed except in some prettier passages.—*Dixon.*

JONSON, BEN. *The Alchemist*. 1610

The characters are drawn with the utmost vigour, in particular of course those of the three confederates, Subtle, Face, and Dol, in whom Jonson appears to have had in view three real personages, protégées (till their real nature was discovered) of that impartial patron of useful, useless, and pernicious arts, the impotent stargazer Rudolph II. One of these (Kelly) is also mentioned in Fletcher's "Fair Maid of the Inn" (iv. 2).—*Adolphus William Ward*, "A History of English Dramatic Literature to the Death of Queen Anne," v. 1.

—. *Bartholomew Fair*. 1614

The broadest farce-effects are freely introduced; nor is any method of creating ludicrous effect eschewed, except—if the author is to be believed on his word—that of personal satire. There can be no doubt that the view to the contrary, which supposed Lanthorn Leatherhead to be intended for Inigo Jones, is founded on error—*Ward*.

—. *The Case is Altered*. 1599

Antonio Balladino is intended for Anthony Munday.

—. *Cynthia's Revels, or The Fountain of Self-Love*. 1558

Hedon or Anaides represents Dekker. Cynthia, of course, is Queen Elizabeth.

—. *Every Man Out of His Humor*. 1599

Carlo Buffone may have been intended for Marston, altho it is more probable that the character was drawn from one Charles Chester, a familiar city character.

—. *The Poetaster, or His Arraignment*. 1601

Jonson's arrogance had occasioned enmities with his fellow dramatists. In *Poetaster*, he undertook their castigation. The scene is placed in Rome; the story of Ovid's love for Julia is introduced; and the satirical scheme is not unlike that in the preceding comedies—a voluble captain, an actor, a beggar poet and an affected gallant come in for exposure, and Vergil and Horace (Jonson) are the censors.

DRAMES À CLEF

In the end, Demetrius (Dekker) and Crispinus (Marston) are tried for calumniating Horace, and to Crispinus is administered a purge which causes him to vomit up a prodigious vocabulary. Probably, other personal references were intended in addition to those indicated, but they are not discernible now.—*Ashley H. Thorndike in the Cambridge History of English Literature, v. 6.*

LYLY, JOHN. *Endymion, the Man in the Moone.* 1591

In a most elaborate argument . . . Mr. Halpin has examined at length the question of the secret meaning of Lyly's comedy, and has come to the conclusion that it is a dramatic representation of the disgrace brought upon Leicester (Endymion) by his clandestine marriage with the Countess of Sheffield (Tellus), pending his suit for the hand of his royal mistress (Cynthia). Endymion's forty years' sleep upon the bank of lunary is his imprisonment at Elisabeth's favourite Greenwich; the friendly intervention is that of the Earl of Sussex; and the solution of the difficulty in Tellus' marriage to Corsites is the marriage of the Countess of Sheffield to Sir Edward Stafford—*Ward.*

MARLOWE, CHRISTOPHER. *The Tragical History of Doctor Faustus.* Date uncertain

The legend of the man who sells his soul to the Devil seems to have appeared about the sixth century. . . In the early part of the sixteenth century it became identified with a Doctor Faustus, who practiced necromancy, and was the friend of Paracelsus and Cornelius Agrippa. Conrad Muth came across a magician at Erfurt called Georgius Faustus Hemiteus of Heidelberg. . . Melanchthon knew a Johannes Faustus born at Knutlingen, in Wurttemberg, not far from his own home, who studied magic at Cracow and afterwards roamed about, and talked of secret things. . . Marlowe's play was probably the first dramatisation of the Faust legend.—*John Addington Symonds, Introduction to Mermaid Series edition.*

MARSTON, JOHN. *What You Will.* 1601

"The war of the theatres" is a term which has been applied to the literary quarrel between Jonson and Marston

MARSTON, JOHN. *What You Will*—Continued

which extended over the years 1598 to 1602, and in which Dekker was also concerned. This "war" was conducted for the most part by means of satirical plays in which the combatants lampooned each other and satirized their literary and dramatic contemporaries. Nearly all the companies of the day were more or less concerned in it, and more than a dozen plays attest the activity of rival playwrights in this theatrical mode of attack and defense.—*Felix E. Schelling, "Elizabethan Drama, 1558-1642," v. 1*

Some investigators identify Jonson with Lampathio and Marston with Quadratus, others reverse the portraits. . . With this play the famous *poetomachia* comes to an end. In the same year, we find Marston collaborating with Jonson in "Love's Martyr," and, with Chapman, and Jonson, three years later, in "Eastward Hoe."—*Dixon*.

MASSINGER, PHILIP. *Believe As You List*. 1630

Another striking example of the practice of a transfer of events from the scene to which they actually refer to one in which the reference is unmistakable but the disguise sufficient to relieve both poet and player of attendant pains and penalties. It appears that in January 1631, Sir Henry Herbert had refused to license a play of Massinger's "because it did contain dangerous matter, as the deposing of Sebastian, King of Portugal, by Philip (III), and there being a peace sworn betwixt the kings of England and Spain."—*Schelling*.

—. *A New Way to Pay Old Debts*. c. 1633

While there is a certain similarity of idea between Massinger's comedy and Middleton's "A Trick to Catch the Old One," nothing could be more in contrast with the latter's irresponsible realism than the seriousness and moral earnestness that underlies Massinger's work. It is not impossible that the later playwright found a model for his Sir Giles Overreach in the persons and exploits of one Sir Giles Mompesson who, under a patent from King James monopolizing the manufacture of gold and silver thread, was reputed similarly overbearing and avaricious.—*Felix E. Schelling, "Typical Elizabethan Plays."*

MIDDLETON, THOMAS. A Game at Chess. 1624

This play . . . is in fact the solitary work with which the Elisabethan drama fairly attempted to match the political comedies of Aristophanes . . The Black Knight is Gondomar [the Spanish ambassador] whom it must have been the author's intention to draw to the life In order that no mistake may remain, the malady from which Gondomar was known to suffer, and the litter in which it was in consequence his custom to be carried about, are both introduced . . The Fat Bishop . . represents one of the strangest figures of a strange time—one of the few converts whom Protestantism has ever made in the person of a prelate of the Church of Rome. Antonio di Dominis, successively Archbishop of Spalato (in Dalmatia) and Dean of Windsor, is here ridiculed with savage humour. . . The White and Black Kings and Queens are of course the English and Spanish sovereigns . . The White Knight is Charles Prince of Wales; and I think it not impossible that the White King's Pawn, who is finally discovered to be "black underneath," may be intended for Somerset.—*Ward*.

RUGGLE, GEORGE. Ignoramus. 1615

The title part is a merciless caricature of the detested recorder, Brackyn, who had already been ridiculed in *The Returne from Parnassus, Part II* . The civilians of the university Cambridge and the king himself were, therefore, delighted when Ruggle brought upon the stage a burlesque figure talking a barbarous jargon of bastard Latin and the technical terms of common law.—*F. S. Boas in the Cambridge History of English Literature, v. 6.*

SHAKESPEARE, WILLIAM. Hamlet. 1602

There is much in the character of King Claudius to suggest that Shakespeare has here taken Leicester as his model. . . On the other hand, it is quite unreasonable to suppose, with Hermann Conrad, that Shakespeare had Essex in his eye in drawing Hamlet himself. . . It is, of course, as ridiculous to take James as to take Essex for the actual model of Hamlet. Nothing could at that time have been stupider or more tactless than to remind the heir-

SHAKESPEARE, WILLIAM. *Hamlet—Continued*

presumptive to the throne, or the new king, of the deplorable circumstances of his early history.—*Georg Brandes, "William Shakespeare"*

—. *Love's Labour's Lost*. 1589

Pedantry [is] embodied in the schoolmaster Holofernes, for whom tradition states that Florio, the teacher of languages and translator of Montaigne, served as a model—a supposition however, which seems scarcely probable when we remember Florio's close connection with Shakespeare's patron, Southampton.—*Brandes*.

A minute allegory of contemporary stage history and the rivalry of actors and playwrights has been thought to exist in several pre-Shakespearean plays, and the comedy of "Love's Labour's Lost," to mention only this, has been made to yield a *dramatis personae* in which Llyl, Nash, Greene, and Munday all satirically figure—*Schelling*

—. *The Merry Wives of Windsor*. 1599

Justice Shallow . . . boldly caricatures Sir Thomas Lucy, a bugbear of Shakespeare's youth at Stratford, the owner of the neighbouring estate of Charlecote.—*Sidney Lee, "A Life of William Shakespeare"*

—. *The Tempest*. 1613?

Who Ferdinand and Miranda were is not doubtful. It appears from the manuscript of *Vertue* that "The Tempest" was acted by John Heminge and the rest of the King's company before Prince Charles, the Lady Elizabeth, and the Prince Palatine Elector, at the beginning of the year 1613. Frederick had come over to receive his bride, the Princess, who was the darling of all Protestant hearts. Ferdinand, then, was Frederick, and Miranda, Elizabeth.—*Goldwin Smith*.

Richard Garnett in his *Essays of an Ex-Librarian* supports this view, and adds the suggestion that James the Sixth was Prospero in this play as he was the Duke in "Measure for Measure."

—. *Troilus and Cressida*. 1609

Thersites and Ajax possibly represent Marston and Jonson.

DRAMES À CLEF

SHIRLEY, JAMES. *The Ball.* 1632

Highly topical, being evidently designed to dissipate slanderous reports that had been circulated concerning the newly originated subscription balls, and, perhaps, also to give the actors opportunity for personating "divers . . . lords and others of the court," as the master of the revels complained they did.—*W. A. Neilson in the Cambridge History of English Literature*, v. 6.

SMITH, WENTWORTH. *The Puritan, or The Widow of Watling Street.* 1607

George Pyeboard is a lampoon on George Peele

TAILOR, ROBERT. *The Hog Hath Lost his Pearl.* 1613?

Now it is strange to hear how sharp-witted the City is, for they will needs have Sir John Swinerton, the Lord Mayor, be meant by the Hog, and the late Lord Treasurer by the Pearl.—*Sir Henry Wotton, Letters, ed. by Logan Pearsall Smith.*

WEBSTER, JOHN and THOMAS DEKKER. *North-Ward Hoe.* 1607

The banter—for it is nothing more—falls entirely on Chapman. There can be no doubt that the "little hoary poet" of *North-Ward Hoe* is intended for the latter. His *Caesar and Pompey*, his liking for French themes, his "full and heightened style," his professional vanity—all come in for gentle mockery—*C E Vaughan in the Cambridge History of English Literature*, v. 6.

WINGFIELD, ANTHONY. *Pedantius.* 1580?

The pedant is not merely modernised, he is individualised into a caricature of Gabriel Harvey. This is vouched for by Nashe in *Have with You to Saffron Walden*, where he declares that, in "the concise and firking finicaldo fine schoolmaster," Harvey "was full drawen and delineated from the soule of the foote to the crowne of his head."—*Boas.*

Restoration Period

BUCKINGHAM, GEORGE VILLIERS, SECOND DUKE. The Rehearsal. 1671

The Rehearsal was originally intended as a satire against Davenant; but after Sir William's death, the ridicule was directed against Sir Robert Howard, Dryden's brother-in-law, and finally against Davenant himself. Altho the Bayes of Buckingham's play resembles Dryden to a great extent, the character also bears some resemblance to its originals, Davenant and Sir Robert Howard.—*Elizabeth P. Stein, "Three Plays by David Garrick"*

CROWNE, JOHN. City Politicks. 1673

Under a thin disguise, not deepened by the usual mock disclaimers in the Preface, will easily be recognized the "Popish Plot" agitation, and its heroes Titus Oates [Dr. Panchy in the play] and Stephen Colledge, "the Protestant joiner" [the Catholic bricklayer].—*Ward*

DRYDEN, JOHN Limberham, or The Kind Keeper. 1678

The character of Limberham was generally applied to Lauderdale; probably there were also features of Shaftesbury in it, and in this sense only may the asseveration of the Preface, that in this play "no one character has been drawn from any single man," be accepted.—*Ward*.

ETHEREGE, SIR GEORGE. The Man of Mode, or Sir Fopling Flutter. 1676

There was Young Bellair, in which Etherege drew his own portrait; there was the sparkling Dorimant, so dressed that all the pit should know that my Lord Rochester was intended; there was Medley, Young Bellair's bosom friend, in whom the gossips discovered the portrait of Sir Charles Sedley.—*Edmund Gosse, "Seventeenth Century Studies"*

Sir Fopling . . . was probably Beau Hewitt, "the most notorious fop of the day." Thus at that time it was not considered impossible to connect that sport of a witty fancy with a personage in real life. The example set by Etherege was followed by his successors. It is not, of course, fair to take such deliberate satires as Bayes in Buckingham's "Re-

DRAMES À CLEF

hearsal," or Antonio in the comical scenes of [Thomas Otway's] "Venice Preserved," which are shafts too obviously directed at Dryden and Shaftesbury, respectively.—*Bonamy Dobrée, "Restoration Comedy"*

SEDLEY, SIR CHARLES. *Bellamira, or The Mistress.* 1687

Geneste (i. 455) thinks the character of Bellamira to have pointed at the Duchess of Cleveland.—*Ward.*

SHADWELL, THOMAS *The Sullen Lovers.* 1668

Sir Positive At-All was supposed to be a caricature of one of the Howards.—*Dobrée.*

VANBRUGH, SIR JOHN. *The Relapse.* 1696

When Vanbrugh created Lord Foppington, he did not merely adapt Sir Fopling Flutter and ennable Sir Novelty Fashion, but largely took as his model the famous Beau Fielding and copied him faithfully, even to the duel scene in which the hero received so harmless a scratch.—*Dobrée*

WYCHERLEY, WILLIAM. *The Country Wife.* 1675

Mock marriages also, so frequent in these comedies, as, for instance, in "The Country Wife," had their part in reality, and were not invented for stage purposes. It is on record that the Earl of Oxford carried out a sham ceremony with a famous actress of impregnable virtue, probably Mrs. Marshall, who upon appealing to the king got no further redress than some monetary compensation.—*Dobrée.*

Georgian Period

ADDISON, JOSEPH. *Cato.* 1713

His political friends . . . hoped that the public would discover some analogy between the followers of Caesar and the Tories, between Sempronius and the apostate Whigs, between Cato, struggling to the last for the liberties of Rome, and the band of patriots who still stood firm round Halifax and Wharton.—*Thomas Babington Macaulay, "The Life and Writings of Addison"*

LITERARY CHARACTERS DRAWN FROM LIFE

BARETTI. The Sentimental Mother. 1789

An outrageous farce introducing Mrs. Thrale (then Mrs. Piozzi) and her husband as Lady Fantasma Tunskul and Signor Squalici.—*H. M. Paull, "Literary Ethics"*

FOOTE, SAMUEL. The Maid of Bath. 1770

Eliza Linley was much courted, for she was "to attract the love, good or bad, of nearly every man she met." In 1770 an elderly gentleman named Walter Long bespoke her, but she had already been infatuated by a gay rake styled "Captain Matthews" Altho Samuel Foote made public the situation in his scurrilous play, "The Maid of Bath," of the same year, Matthews's stock was high until Dick Sheridan stepped in. Two years later Dick [Richard Brinsley Sheridan] and Eliza eloped to France—*John Carter in the New York Times Book Review, November 28, 1926*

—. The Minor. 1760

He offended all right-thinking persons, heterodox as well as orthodox, in "The Minor," a travesty upon the methods of Wesley and his church.—*Laurence Hutton, "Curiosities of the American Stage"*

In "The Minor," the author pilloried Longford, the plausible auctioneer, Mother Douglas, a woman of very evil life, and, in Shift, the Rev. George Whitfield, who was nobly, and with self-abnegation, endeavoring to amend life wherever he found it of an evil quality.—*John Doran, "Annals of the English Stage, from Thomas Betterton to Edmund Kean"*

—. The Nabob

He made a combined charge on antiquaries and Anglo-East-Indians generally, in the person of Sir Matthew Mite, in which was involved the individual caricature of General Richard Smith, whose father had been a cheesemonger.—*Doran.*

—. A Trip to Calais. 1775

When he was taxed with ridiculing the Duchess of Kingston as Kitty Crocodile, in the "Trip to Calais," he assured Lord Hertford, the Chamberlain, that he had no idea that

DRAMES À CLEF

the allusions in that piece could apply to the duchess. He produced only one more piece, the "Capuchin," in which he played O'Donovan, in 1776. This piece was merely an alteration of the unlicensed "Trip to Calais," in which Foote had gibbeted the Duchess of Kingston. In the "Capuchin" he more rudely treated her Grace's Chaplain, Jackson, under the name of Viper. "One Foote, a player," is Walpole's contemptuous reference to him who was otherwise designated as the "British Aristophanes." But, as often happens, the player was as good a man by birth, and at least as witty a man by nature, as he who despised him—*Doran*. Dr Simony and his wife represent Dr. and Mrs. Dodd.

GAY, JOHN The Beggar's Opera

Gay, by frequently comparing highwaymen to courtiers, and mixing other political allusions, drew the attention of the public to the character of Sir Robert Walpole, then Prime Minister, who, like most other Prime Ministers, had a strong party against him, who constantly took care to make or find a comparison between the two characters. The first song was thought to point to him. The name of *Bob Booty*, whenever mentioned, again raised the laugh against him, and the quarreling scene between Peachum and Lockit was so well understood at that time to allude to a recent quarrel between the two Ministers, Lord Townshend and Sir Robert, that the house was in convulsions of applause—*William Cooke, "Memoirs of Charles Macklin"*

INCHBALD, ELIZABETH SAMPSON. Such Things Are. 1787

Twineall's attempts at social success are a satire on Lord Chesterfield's principles

SHELLEY, PERCY BYSSHE. Swellfoot the Tyrant. 1820

Among later plays derived directly from Aristophanes [this play] is remarkable. The play was taken, as he said, "from a Doric original". Swellfoot and his queen Iona Taurina are none other than George IV and Queen Caroline and the ministers Purganax, Dakry and Laoctonos are Lord Castlereagh, Lord Eldon and the Duke of Wellington. No

LITERARY CHARACTERS DRAWN FROM LIFE

SHELLEY, PERCY BYSSHE. Swellfoot the Tyrant—*Cont.*
wonder the play was at once suppressed and was not included
with Shelley's published works for many years—*Louis
E. Lord, "Aristophanes, His Plays and His Influence"*

SHERIDAN, RICHARD BRINSLEY. The Critic. 1779

Sir Fretful Plagiary thinly veils the petty personality of
Cumberland, the dramatist. Dangle is supposed to have been
one Vaughan, one of those busy-bodies who professed to be
behind all the scenes. Puff . . . is thought to have found his
prototype in Woodfall, the publisher, but this is . . . mani-
festly unjust to that high-minded and high-principled person
—*Cecil F. Armstrong, "Shakespeare to Shaw"*

Victorian Period

GILBERT, WILLIAM SCHWENK. Patience. 1881

Archibald Grosvenor was originally called Algernon—
evidently Gilbert meant a sly hit at Swinburne, greatly as he
admired that wonderful poet—but one of the Westminsters
whose name happened to be Algernon Grosvenor objected,
so Archibald was chosen instead. Oscar Wilde was a much
bigger man than Grossmith, but very “floppy,” so Grossmith
made him [the character Reginald Bunthorne] extravagantly
floppy, and reproduced many of Wilde’s ridiculous manner-
isms.—*S. J. Adair Fitz-Gerald, "The Story of the Savoy
Opera"*

—. Pinafore. 1878

Just before it was produced, Disraeli had appointed W. H.
Smith, head of the well-known firm of publishers, First Lord
of the Admiralty. . . There was something humorous in the
British Navy being ruled by a man with absolutely no sea
experience, and Gilbert worked the joke for all it was
worth in his picture of the Right Honourable Sir Joseph
Porter.—*Sidney Dark and Rowland Grey, "W. S. Gilbert, His
Life and Letters."*

HICKS, SEYMOUR and GEORGE EDWARDES. One of the
Best. 1895

The new entertainment at the Adelphi has for its object
the reproduction on the stage of the dramatic effect of the



BUNTHORNE

DRAMES À CLEF

military ceremony of degradation undergone not long ago in France by Captain Dreyfus. . . The one sentence that was taken from life as exemplified by Dreyfus was just the one sentence that stamped that gentleman as probably guilty. Lieutenant Dudley Kelly is made to finish his ordeal by shouting "God Save the Queen" (the equivalent of "Vive la République"). . . *George Bernard Shaw*, "One of the Worst," in "Dramatic Opinions and Essays," v 1.

PINERO, SIR ARTHUR WING. *Trelawny of the Wells.* 1898

Arthur Wing Pinero . . . in his four-act comedietta . . . the action of which is laid in the "early sixties," gives, in the character of the ambitious actor-author, Tom Wrench, a sympathetic portrait of his master [Thomas William Robertson, author of "Society" and "Caste"] in the days before he could speak with authority.—*T Edgar Pemberton*.

Some observers saw in the marriage of Rose Trelawny a reflection of Ellen Terry's marriage at sixteen to George Frederic Watts, the painter, some thirty years her senior.

ROBERTSON, THOMAS WILLIAM. *Society.* 1865

The part of Sydney Daryl, a character after Sothern's own heart [was] suggested, in a sense, by the character of Garrick. Other characters in the play were written to fit the different members of the Haymarket company. . . The famous "Owl's Roost" scene, a scene at a Bohemian literary club, in which Tom introduced and sketched many of his fellow celebrities and boon companions, far from giving offence, as some had feared, gave unmitigated pleasure to hundreds who knew the originals, and to thousands who did not but would like to have, at that.—*Armstrong*.

Twentieth Century

BARKER, HARLEY GRANVILLE-. *Waste.* 1906

Based on the Parnell scandal. Henry Trebell represents Parnell.

LITERARY CHARACTERS DRAWN FROM LIFE

BARRIE, JAMES MATTHEW. The Admirable Crichton.
1903

Owing to the powerful impression made by this play, it is probable that in the minds of most people to-day the Admirable Crichton means Barrie's butler; perhaps it will not be an insult to readers if I recall the fact that the original person who earned the adjective was James Crichton, born in Scotland, 19 August 1560, famous for his immense learning and accomplishments.—*William Lyon Phelps, "Essays on Modern Dramatists."*

—. The Legend of Leonora. 1913

The model for his women, as he has said in *Margaret Ogilvy*, is his mother, and his mother was Leonora in the flesh—*Arthur Pollock in Drama, February 1918*

—. Peter Pan. 1904

George Llewellyn Davies was the little boy who was the original of Mr Barrie's Peter Pan . . . He became the adopted son of the dramatist, and was killed in battle, early in the war.—*Phelps*.

Hilda Trevelyan was the original of Wendy

BENNETT, ARNOLD. The Honeymoon. 1911

Lee Simonson tells me that the woman novelist (Mrs. Reach Haslam) was drawn from Mrs Humphry Ward.

COWARD, NOEL. Hay Fever. 1925

Said to have been based upon a weekend which Mr. Coward spent with an English playwright and his wife, an American actress (To be explicit, the late Hartley Manners and Laurette Taylor.)

NICHOLS, ROBERT and MAURICE BROWNE. Wings Over Europe. 1928

One may amuse one's self by discovering identities in the cast of this play. Mr. Grantley may be regarded as Mr. Baldwin, and Francis Lightfoot as his Socialist son, Oliver. Lord Dedham and Richard Stapp can easily be compared to Lord Birkenhead and Winston Churchill, and Mr. Evelyn Arthur to Lord Balfour, despite his remarkable physical

DRAMES À CLEF

resemblance to Winston Churchill's private secretary, Edward Marsh. Lord Sunningdale, too, altho he looks like Lord Londonderry is intended to personify Lord Lonsdale, who has never, so far as I know, been in a cabinet in his life.—*St John Ervine in the New York World, December 12, 1928.*

SHAW, GEORGE BERNARD. Back to Methuselah. 1921

The actors who assumed the roles of Joyce Burge and Mr. Lubin in the Theatre Guild production were made up to represent former Premiers David Lloyd George and the Earl of Oxford and Asquith.

—. *Candida*

Some commentators see the characteristics of Shelley in Marchbanks. If there was any one in Shaw's mind it was Thomas de Quincey, Alexander Woollcott informed me (and backed it up with a letter from Shaw himself)

—. *The Doctor's Dilemma*

Dubedat, St. John Ervine once told me, is Professor Max Aveling, who married Karl Marx's daughter Eleanor. One day when he set out to see the "other woman" his wife told Aveling that she would kill herself if he went. He went, and on his return asked the butler whether she had kept her word. She had.

—. *Fanny's First Play*. 1911

The critics whom I have lampooned in the induction to this play under the names of Trotter, Vaughan, and Gunn will forgive me: in fact Mr. Trotter forgave me beforehand, and assisted the makeup by which Mr. Claude King so successfully simulated his personal appearance.—*Preface to the play*. Trotter was the late Arthur Bingham Walkley. Vaughan represented Edward A. Baughan, dramatic critic of the *Daily News*, and Gunn was Gilbert Cannan, then dramatic critic on the *Star*.

—. *Press Cuttings. In his Translations and Tomfooleries*. 1926

By direction of the Lord Chamberlain the General and the Prime Minister in this play must in all public per-

SHAW, GEORGE BERNARD. *Press Cuttings—Continued*

formances of it be addressed and described as General Bones and Mr Johnson, and by no means as General Mitchener and Mr. Balsquith. The allusions to commoner persons are allowed to stand as they are

General Mitchener, by the way, is not the late Lord Kitchener, but an early and more highly connected commander [the Duke of Cambridge. See p. 48]. Balsquith (Balfour-Asquith) is obviously neither of these statesmen, and cannot in the course of nature be both—*The author's preface.*

VOSPER, FRANK. *Spellbound.* 1927

Pauline Lord gave an unforgettable performance as the character based on Edith Thompson of the Thompson-Bywaters case.

AMERICAN DRAMA

Revolutionary Period

ANONYMOUS. *The Blockheads, or the Affrighted Officers.* 1776

It was inspired by General Burgoyne's farce, "The Blockade," which was performed in Boston in the winter of 1775-76 and was evidently a farce, ridiculing the patriot army then blockading the city. This was not printed . . The characters represent different living persons. . Captain Bashaw becoming Admiral Graves; Meagre, Harrison Gray; Simple, probably Josiah Edson; and Dupe, "who you please."—*Arthur Hobson Quinn, "A History of the American Drama from the Beginning to the Civil War."*

ANONYMOUS. *The Motley Assembly, a Farce.* 1779

According to the manuscript key in the copy belonging to Dr. W. F. Atkinson, the "Flourishes," "Taxalls," "Bubbles" and "Turncoats" represent members of the DeClois,

DRAMES À CLEF

Sheafe, Swan, and Hubbard families, while Captain Aid symbolizes T. Cartwright and Captain Careless, Amiel.—*Quinn.*

LEACOCK, JOSEPH. *The Fall of British Tyranny.* 1776

We offer the identifications as follows: Lord Paramount (Mr. Bute); Lord Mock Law (Mr. Mansfield); Lord Hypocrite (Mr. Dartmouth); Lord Poltron (Mr. Sandwich); Lord Catspaw (Mr. North); Lord Wisdom (Mr. Chatham); Lord Religion (Bishop of St. Asaph); Lord Justice (Mr. Camden); Lord Patriot (Mr. Wilkes); Bold Irishman (Mr. Burke); Judas (Mr. Hutchinson); Lord Boston (Mr. Gage); Elbow Room (Mr. Howe); Mr. Caper (Mr. Burgoyne) —*Montrose J. Moses, "The American Dramatist."*

WARREN, MERCY OTIS. *The Adulateur.* Pub. 1773, never produced

The chief satire of the play is directed against Thomas Hutchinson, who had held at once the three offices of member of the Council, Chief Justice, and Lieutenant Governor, and who finally became Governor of the Colony. He is known as Rapatio. . . In the first scene, Brutus, Cassius, Junius and Portius . . . represent James Otis, John Adams, Samuel Adams, and John Hancock . . . Hazelrod . . . was Peter Oliver. . . —*Quinn.*

—. *The Group.* 1775

The list of characters was printed, of course, without any interpretation, but is here given with what is believed to be the correct key. Lord Chief Justice Hazelrod, Peter Oliver; Judge Meagre, Foster Hutchinson; Brigadier Hateall, Timothy Ruggles; Hum Humbug, Esq., John Erving, Jr.; Sir Sparrow Spendall, William Pepperell; Hector Mushroom, Col. John Murray; Beau Trumps, Daniel Leonard; Dick, the Publican, Richard Lechmere; Simple Sapling, Esq., Nathaniel Ray Thomas; Monsieur de François, James Boutineau; Crusty Crowbar, Esq., Josiah Edson; Dupe, Secretary of State, Thomas Flucker; Scribblerius Fribble, Harrison Gray; Commodore Batteau, Joshua Loring.—*Quinn.*

Post-Revolutionary

ANONYMOUS. *Americana*; or, A New Tale of the Genii. 1798

Fulmenifer symbolically represents Benjamin Franklin

NICHOLS, J. HORATIO. *The Essex Junto*. 1802

John Adams is represented as the Duke of Braintree, which was his residence, Alexander Hamilton as General Creole, Washington as Old Patriot, Jefferson as Monticello, Pickering as Earl of Indigo, the country generally as Virginia.—*Quinn*.

PARKE, JOHN. *Virginia*, a Pastoral Drama on the Birth-Day of an Illustrious Personage and the Return of Peace, February 11, 1784

Washington, who is named as "Daphnis" is accompanied by shepherds and nymphs, in whose company he appropriately remains mute.—*Quinn*

Nineteenth Century

ANONYMOUS. *Scenes at the Fair*. 1833

Mrs Harrison Grey (Mrs. Harrison Grey Otis) presides over a table and her customers represent different types of social caricatures. Miss Fanny Capulet is supposed to have been drawn from Fanny Kemble and there are two other characters from Philadelphia—*Quinn*

BAKER, BENJAMIN A. *A Glance at New York*. 1848

Baker had copied the character from Mose Humphries, a printer in the *Sun* office, and he carried the real name on to the stage, when the occurrence of his own benefit gave him the right to select the play.—*Quinn* The part was written for Frank Chanfrau.

BARNES, CHARLOTTE (MRS. CONNER). *Octavia Brigaldi*. 1837

A tragedy of peculiar interest. . . The play was repeated often in this country and was successfully produced in Lon-

DRAMES À CLEF

don. It was based on the killing, in 1828, by Colonel Beauchamp of Kentucky, of Colonel Sharpe, who had seduced Beauchamp's wife before their marriage. Mrs Conner transferred the scene to Milan at the close of the fifteenth century.—*Arthur Hobson Quinn in the Cambridge History of American Literature, v 1.*

BOUCICAULT, DION The Colleen Bawn. 1862

It is based upon Gerald Griffin's novel, *The Collegians*, itself founded upon actual facts. Eily O'Connor, the daughter of a ropemaker of Garryowen, a suburb of Limerick, was married secretly to Scanlan, a gentleman of some fortune, who tired of her and desired to marry Miss Chute of Castle Chute. First he hired a servant, Stephen Sullivan, to kill her, but when Sullivan balked at the deed, Scanlan himself drowned her in a brutal manner. He was hanged in 1820.—*Quinn.*

BROUGHAM, JOHN. Life in New York, or Tom and Jerry on a Visit. 1856

In the character of James Trollop Fidler Dickens Greene, Brougham satirized the English traveler in America who writes a book about the country—*Quinn*

CLEMENS, SAMUEL LANGHORNE. The Gilded Age. 1874

The character of Colonel Sellers, made famous by John T. Raymond ("There's millions in it!") was drawn from James Lampton, a cousin of Clemens's mother. James Lampton, says Albert Bigelow Paine, was "the courtliest, gentlest, most prodigal optimist of all that guileless race. To James Lampton the land always had 'millions in it—everything had.'"

HEAD, EDWARD FRANCIS, *supposed author.* Poltroonius. 1856

Deals with Brooks' attack on Sumner, which is described off stage. Stephen A. Douglas is evidently portrayed under the name of Gigantius Sancho.—*Quinn.*

1900-1925

BELASCO, DAVID. *The Girl of the Golden West.* 1905

"It was from my father that I first got the idea which afterwards so well served me in 'The Girl of the Golden West'—the incident of the Sheriff and the blood dripping on his handkerchief. The experience occurred during the Cariboo mine period. . . Now, the morning after 'The Girl of the Golden West' opened, one or two critics declared that I did not know the times, they said that my gambler, so distinctively played by Frank Keenan, was a caricature, that he was taken from prints rather than from life. Why, I know the period of 'Forty-nine' as I know my alphabet, and there are things in my 'Girl of the Golden West' truer than many of the incidents in Bret Harte!"—*William Winter, The Life of David Belasco.*

COBB, IRVIN SHREWSBURY. *Funabashi* (musical comedy). 1908

Supposed to be a satire on Secretary Taft's trip around the world. If so, that personage must have had a sad time of it if the experiences of his so-called prototype, Tecumseh J. Carter, played by Joseph C Miron, are fair measures to go by.—*Theatre Magazine, February 1908.*

DEVEREUX, WILLIAM. *The Elton Case.* 1921

Based on the mysterious murder of Joseph Bowne Elwell, the bridge expert. Robert Elton is the character representing Elwell.

DREISER, THEODORE. *An American Tragedy.* 1926

Dramatization of the novel. See p 38.

FISKE, HARRISON GREY and CHARLES KLEIN. *The District Attorney.* 1895

The probings of the famous Lexow Committee found in it their expression in dramatic form.—*Clapp and Edgett, "Plays of the Present."*

DRAMES À CLEF

FITCH, CLYDE. Plays

One final characteristic of Fitch needs to be noted, and it becomes distinctive, if the reader is at all familiar with the personages involved. Nearly always he wrote his plays with a definite actress in view. The consequence is his characters almost invariably partook of the personality of their model. In "The Truth" and in "The Girl With the Green Eyes," the heroines are markedly like the late Clara Bloodgood. In "The Stubbornness of Geraldine," the heroine was closely related to Mary Mannering. It is hard to find a better portrait of Ethel Barrymore than in "Captain Jinks." "Her Own Way" is identified with Maxine Elliott, and "Barbara Frietchie" is synonymous with Julia Marlowe. —Moses, *"The American Dramatist."*

Each play was usually dedicated to the actress concerned. "Her Own Way" is dedicated "To Maxine Elliott; and everything is said!"

FORBES, JAMES. The Show Shop. 1914

The theatrical manager was based somewhat on A. L. Erlanger; perhaps as much as the manager in George S. Kaufman's "The Butter and Egg Man" (1925) was suggested by A. H. Woods.

GRIBBLE, HARRY WAGSTAFF. The Outrageous Mrs. Palmer. 1920

Supposed to have been based on the career of Mrs. Patrick Campbell.

HATTON, FREDERIC and FANNY. The Great Lover. 1915

A play about the opera, with the scene laid in New York, with a set reproducing exactly the directors' room in the Metropolitan Opera house, with the leading character called Paurel (one letter changed would make it Maurel, who was the greatest impersonator of the Don [Juan] in his generation —Walter Prichard Eaton, *"Plays and Players."*

KENNEDY, CHARLES RANN. The Idol-Breaker. 1914

The "Man of Letters" was supposed to represent the late Acton Davies of the New York *Evening Sun*.

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"It was from my father that I first got the idea which afterwards so well served me in 'The Girl of the Golden West'—the incident of the Sheriff and the blood dripping on his handkerchief. The experience occurred during the Cariboo mine period . . . Now, the morning after 'The Girl of the Golden West' opened, one or two critics declared that I did not know the times; they said that my gambler, so distinctively played by Frank Keenan, was a caricature, that he was taken from prints rather than from life. Why, I know the period of 'Forty-nine' as I know my alphabet, and there are things in my 'Girl of the Golden West' truer than many of the incidents in Bret Harte!"—*William Winter, The Life of David Belasco*

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LITERARY CHARACTERS DRAWN FROM LIFE

KENNEDY, C. R. *The Servant in the House*. 1908

He merely evokes the spirit and the humanity of the historic Christ, giving Him bodily form, as he needs must do for purposes of his allegory, and lets us see how, as he supposes, the Christ would work out the problems of a concrete household, how the Christ spirit would differ from and put to shame the life of to-day.—*Walter Prichard Eaton, The American Stage of To-Day*.

The late author of "Jesus—A Myth," in the unlikely event of this list's coming to his attention, might have objected to the inclusion of this play (and of Jerome K. Jerome's "The Passing of the Third Floor Back" and of Thornton Wilder's "The Trumpet Shall Sound") on the ground that the central character was not drawn from a real person.

KLEIN, CHARLES *The Lion and the Mouse*. 1905

The dramatist of that time was keenly alert to newspaper effectiveness. With astuteness, Klein read Ida Tarbell's history of the Standard Oil Company, and behold, there rose before him the main outlines of "The Lion and the Mouse"! —*Montrose J. Moses, "The American Dramatist."*

—. *The Music Master*. 1904

Karl Feininger, the real "music master" is known in Berlin, London and Boston equally as well as he is in New York. He was intimately acquainted with Grieg, and he has been the roommate of Wilhelmj. . . Under his baton the Philharmonic Orchestra has given a program composed entirely of his own works—*Francis Oppenheimer in Theatre Magazine, June 1908*.

O'NEILL, EUGENE GLADSTONE. *Anna Christie*. 1921

"Jimmy the Priest's" was the original for "Johnny the Priest's"; which is the saloon setting for the first act of *Anna Christie*. . . I had Chris Christopherson as a roommate. He had sailed the sea until he was sick of the mention of it. But it was the only work he knew.—*O'Neill in the New York Times, December 21, 1924*.

DRAMES À CLEF

O'NEILL, E. G. Beyond the Horizon. 1920

It is not too much to suppose that O'Neill was thinking a little of his own boon companion and strapping elder brother, James O'Neill, Jr., when he drew Andy.—*Kenneth Macgowan in the New York Times, January 9, 1927.*

—. The Emperor Jones. 1920

The idea of "The Emperor Jones" came from an old circus man I knew. This man told me a story current in Hayti concerning the late President Sam. This was to the effect that Sam had said they'd never get him with a lead bullet; that he would get himself first with a silver one. . . —*O'Neill in the New York World, November 9, 1924*

THOMAS, ALBERT ELLSWORTH. Just Suppose. 1920

The supposition that the audience was asked to consider was that Edward, the present Prince of Wales (George in the play) might prefer the hand of an American girl to the throne of England.

THOMAS, AUGUSTUS Chimmie Fadden. 1897

A dramatization of Edward W. Townsend's novel of the same name. Chimmie Fadden was drawn from the late "Chuck" Connors, better known as the White Mayor of Chinatown.

—. The Witching Hour. 1907

Partly based on his experiences as advance agent with the thought-reader, Washington Irving Bishop. See Mr. Thomas's autobiography, *The Print of My Remembrance*.

UNGER, GLADYS. Starlight. 1925

Based on Abel Hermant's "Dialogues." The career of a great French actress, based, its author insists, upon the lives of several but of none in particular. The inference is plain, however, that the late Mme. Bernhardt is much in the mind of both the author and the star.—*Burns Mantle, "The Best Plays of 1924-1925."*

DRAMES À CLEF

WILSON, EDMUND, JR. The Crime in the Whistler Room. 1924

It has already been broadly hinted that Edmund Wilson, Jr., when he introduced a disturbing young novelist in his play . . . was only getting even for a suspected caricature of himself in "The Beautiful and Damned."—*Alexander Woollcott in the New York Sun*.

Since 1925

ANDERSON, MAXWELL and **HAROLD HICKERSON**. Gods of the Lightning. 1928

Macready, the strike leader, and Capraro, the passive anarchist, were intended to represent the Massachusetts anarchists, Sacco and Vanzetti. The case is also reflected in his "Winterset" (1935).

BARNES, MARGARET AYER and **EDWARD SHELDON**. Dis-honored Lady. 1930

This play, in which Katharine Cornell gave one of her most striking performances, was based on the Madeleine Smith case. See p 55. She is Madeleine Cary in the play

BAUM, VICKI. Grand Hotel. 1930

Based on the novel of the same name. The ballet dancer, Grusinskaya, is based on the personality and career of the late Anna Pavlova.

BEHRMAN, SAMUEL NATHANIEL. Biography. 1932

The painter, acted by Ina Claire, was vaguely suggested by Clare Sheridan.

—. Brief Moment. 1931

The lounging dilettante, Harold Segrift, representing Alexander Woollcott, was appropriately played by Mr. Woollcott himself.

DAVIS, IRVING KAYE. Diana. 1929

An unsuccessful attempt to dramatize the life of Isadora Duncan.

LITERARY CHARACTERS DRAWN FROM LIFE

GLASPELL, SUSAN. *Alison's House*. 1930

This Pulitzer-Prize-winning play is based on the life of Emily Dickinson, altho transferred from Amherst to a Middle-Western setting.

GOLDEN, I. J. *Precedent*. 1931

Delaney represents Tom Mooney, the labor agitator who is still serving a life imprisonment sentence

HELLMAN, LILLIAN. *The Children's Hour*. 1934

Based on an actual scandal in a girls' school in Edinburgh in 1810. Ten years' litigation followed. Only two records of the case escaped censorship. One was found by William Roughead, the Scottish criminologist, who developed it in an essay, "Closed Doors; or The Great Drumsheugh Case," and included it in his book *Bad Companions*. Miss Hellman acknowledges her debt to the book.

HOWARD, SIDNEY and CHARLES MACARTHUR. *Salvation*. 1928

For a time Aimée Semple MacPherson, or her carbon copies, were much in evidence on the metropolitan stage. Here she is suggested by Bethany Jones.

KAUFMAN, GEORGE S. and EDNA FERBER. *Dinner at Eight*. 1932

Of course it is quite possible that should you ask George Kaufman and Edna Ferber about it, they would blandly insist that they were just two great dreamers who had invented that character [Carlotta Vance] without a thought of Maxine Elliott so much as crossing their minds.—*Alexander Woollcott, "While Rome Burns"*

—. *The Royal Family*. 1927

Tells an entirely imaginary story of an American stage family that might easily have been the Barrymores had the Barrymores been exactly that kind of a stage family.—*Burns Mantle*.

LITERARY CHARACTERS DRAWN FROM LIFE

KEEFE, WILLARD. *The Celebrity*. 1927

"Circus Snyder, capitalizing the fight racket, raised his protégé, Barry Regan, to be not only a great prize fighter but a gentleman and a littérateur"—*Burns Mantle*. Like what other ex-pugilist?

LINDER, MAX. *Room 349*. 1930

Arnold Rothstein, the gambler so mysteriously murdered at the Park Central Hotel in New York City, is represented by the character Harold Stromberg

NICHOLS, BEVERLEY and EDWARD KNOBLOCK. *Evensong*. 1933

Based on the novel of that name. See *Romans à clef*
p 60

O'NEIL, GEORGE. *American Dream*. 1933

In its last act or party scene it included characters that seemed to be based on Mabel Dodge Luhan and her Indian husband See her *Lorenzo in Taos*

OPPENHEIMER, GEORGE *Here Today*. 1932

Dorothy Parker and Robert Benchley are said to have figured as characters

PEMBERTON, MURDOCK and DAVID BOEHM *Sing High, Sing Low*. 1931

Intended to represent the inner workings and intrigues, if any, at the Metropolitan Opera House during the last years of the Gatti-Casazza régime. Hugo Adams suggests Otto Kahn

PIERCE, NOEL and BERNARD C. SCHOENFELD. *Shooting Star*. 1933

The heroine, Julie Leander, was drawn from the late Jeanne Eagels, who scored her most resounding success in "Rain."

RICE, ELMER. *We, the People*. 1933

This play recalled the Sacco-Vanzetti case, among other things.

DRAMES À CLEF

SHERWOOD, ROBERT EMMETT. *Reunion in Vienna*. 1931

Frau Lucher, so perfectly played by Helen Westley, represented the Viennese Frau Sacher and her famous hostelry.

SPEWACK, SAMUEL and BELLA. *Clear All Wires*. 1932

Some newspaper men did not hesitate to infer from the play that the famous correspondent in Moscow was intended to represent Floyd Gibbons

TONKONOGY, GERTRUDE. *Three-Cornered Moon*. 1933

The playwright is thought to have drawn on her own family experiences for her play

TREADWELL, SOPHIE. *Machinal*. 1928

Based on the Judd Gray-Ruth Snyder case Clark Gable, incidentally, was a member of the cast.

WALLACE, EDGAR. *On the spot*. 1930

The great Chicago gangster was, of course, assumed to be Al Capone.

WATKINS, MAURINE. *Revelry*. 1927

A dramatization of the novel by Samuel Hopkins Adams. See p. 17.

WEXLEY, JOHN. *The Last Mile*. 1930

Continues the narrative and uses some of the dialogue that Robert Blake, a condemned murderer in a Texas jail, contributed to the *American Mercury* in the form of an article called "The Law Takes Its Toll."

EUROPEAN DRAMA

Dutch Drama

GROTIUS, HUGO. *Sophompaneas*. 1634

Hugo Grotius' third, and last, Latin drama, *Sophompaneas*, was translated by Vondel into Dutch in 1635. The Latin original was written in Germany, shortly before Grotius accepted the offer of the Swedish ambassadorship.

DRAMES À CLEF

It was more than a mere exercise in Latin verse wherewith to while away the time. It was an allegory of his own life, the Hebrew Joseph at the Court of Egypt being the Hollander Grotius on the point of entering the service of the crown of Sweden, hopeful of being able, on his Swedish post, to serve his native country even as Joseph, in Egypt, had been of service to his own people.—*Adriaan J. Barnouw*, “*Vondel*.”

VONDEL, JOOST VAN DEN. *Palamedes*. 1625

An allegory of the trial and execution on the scaffold of Joan van Oldenbarneveldt (1619), Lord Advocate of Holland. . Taking his cue from Dr. Samuel Coster, who in 1617 had dramatised current events under the disguise of the myth of Iphigenia, he hit upon the story, told by Ovid in his *Metamorphoses*, of Palamedes, who by the crafty wiles of his enemy Ulysses, was brought under suspicion of having accepted bribes from Priamus to betray his own people and stoned to death in retribution for his uncommitted crime. In the play Prince Maurice was given the inglorious part of Agamemnon who, in league with Ulysses (François van Aerssen), was instrumental in bringing the innocent Palamedes to his doom.—*Barnouw*.

French Drama

AUGIER, EMILE. *Fils de Geboyer*. 1862

He indignantly repelled the accusation of personality, while frankly admitting that one character—and but one—was drawn from the living model. This was Déodat, in which everybody had recognized Veuillot, the ultra-montane gladiator and papal-bull fighter.—*Brander Matthews*, “*French Dramatists of the Nineteenth Century*.”

BOUSSAC DE SAINT-MARC. *Sardanapale*. 1926

The piece, which (tho the author denies it) must have been suggested by certain episodes in the life of the late Edouard de Max, centres about a blasé tragedian, Samuel Samad, whose histrionic triumph as Sardanapalus has perverted his own life.—*Maurice Bourgeois in the New York Times*, November 7, 1926.

LITERARY CHARACTERS DRAWN FROM LIFE

DUMAS, ALEXANDRE, *fils*. La Dame aux Camélias. 1852

Marie Duplessis was that pale, fragile, exquisite courtesan of Deburau's time, who was born of a poor laundress and who died at twenty and of whom a curious counterfeit fame has survived because, among the many youthful lovers that chance threw in her way, was one called Alexandre Dumas... Henry Bidou (that distinguished writer on theaters and war), in his recent series of articles on the work of the younger Dumas, describes bluntly his youthful devotion to Marie Duplessis, tells of the eventual interference by the elder Dumas, of how the young lover received from his father a fund of twenty-five *louis* to make a suitable and soothing parting gift and was then packed off to Spain, whence he did not return until after his lady had died.—*Alexander Woollcott, "Shouts and Murmurs"*

Marie Duplessis "in person" is a character in Sacha Guitry's "Deburau." She is Marguerite Gautier in the Dumas play.

HUGO, VICTOR. Cromwell. 1827

Some of Hugo's grudges even dated back to his childhood. In his "Cromwell," he has introduced a devil and an assassin who bear the names of a couple of school-boy enemies.—*William F. Giese, "Victor Hugo, the Man and the Poet"*

LAVEDAN, HENRI. Le Prince d'Aurec. 1894

Supposed to satirize Prince de Sagan, the famous king of fashion. It includes two direct allusions to Vicomte de Vogue and the Duc de Broglie. The novelist may bear some resemblance to Paul Bourget.—*Louis Allard*.

MOLIÈRE, JEAN BAPTIST POQUELIN, *called Molière*. Les Précieuses Ridicules. 1659

Les Précieuses Ridicules . . . was produced at the Hôtel du Petit Bourbon with marked success on November eighteenth, 1659, and so antagonized the real précieuses that the author was forced to withdraw it for a fortnight.—*H. C. Chatfield-Taylor, "Moliere, a Biography"*

LITERARY CHARACTERS DRAWN FROM LIFE

MOLIÈRE, JEAN BAPTISTE POQUELIN, *called Molière.* Tartuffe

Molière followed the Horatian precept, to observe the manners of his age and give his characters the colour befitting them at the time. He did not paint in raw realism. He seized his characters firmly for the central purpose of the play, stamped them in the idea, and by slightly raising and softening the object of study (as in the case of the ex-Huguenot, Duke de Montausier, for the study of the Misanthrope, and, according to St. Simon, the Abbé Roquette for Tartuffe) generalized upon it so as to make it permanently human.—George Meredith, *"An Essay on Comedy and the Uses of the Comic Spirit."*

Furthermore, the Duchesse de Longueville, a fervent Jansenist, has been indicated as the Elmire to whom Tartuffe paid his suit; while the Prince de Conti has been called the original of Orgon.—*Chatfield-Taylor.*

PAILLERON, EDOUARD JULES HENRI. *Le Monde Où L'On S'Ennuie.* 1881

Paillyron caricatured Elme Marie Caro, a famous professor of philosophy at the Sorbonne at that time, and used some of his actual phrases. Got, who played the part, attended some of Caro's lectures at the Sorbonne. On the opening night he made up to resemble him, so that the audience turned from the stage to one of the boxes where Caro and his wife were sitting to compare the likeness. The Comtesse de Céran's salon was supposed to have represented two famous salons of the time: the political salon of Mme. Juliette Adam and the literary salon of Mme. Auberon.—*Allard.*

RICHEPIN, JEAN. *Nana Sahib.* 1882

Then, of course, there was Sarah, heaven-defying in her passion; goddess-like in her tragic scenes. Richepin, the magnificent barbarian, did not attempt to act: he merely *was* Nana Sahib, while Sarah *was* Djelma. They were being indiscreet in public, that was all. They had invited the world to witness one manifestation of their frank passion.—*Carl Van Vechten, "The Tattooed Countess."*

DRAMES À CLEF

ROSTAND, EDMOND. *Chantecler.* 1909

The literary salon is said to represent Comtesse Gref-fulke's salon, and the poet (the Peacock) to have been drawn from Robert de Montesquiou.—*Allard.*

ROSTAND, MAURICE. *La Déserteuse.* 1926

The story . . . roughly recalls the liaison of the late Henri Bataille with the actress Berthe Bady. . The character of one journalist must have been suggested by the interviewer Frederic Lefèvre of *Les Nouvelles Littéraires*.—*Maurice Bourgeois in the New York Times, November 21, 1926.*

SARDOU, VICTORIEN. *Rabagas.* 1872

During the rule of the Commune the playwright's lovely villa on the Seine had been destroyed; for this reason, and for others, he hit back hard, and made in "Rabagas" a powerful but brutal assault on M. Gambetta, the leader of the Republican party in France.—*Matthews*

SCRIBE, EUGÈNE. *Bertrand et Raton, ou l'Art de Conspirer.* 1833

In Bertrand the world chose to see a portrait of Talleyrand, then ambassador to England; and when the play was acted in London, Mr. Farren wore a wig which made him the image of Talleyrand. To the horror of the English authorities, the French ambassador came to the play, but with characteristic shrewdness he refused to see the likeness, and led in applause of the actor.—*Matthews*

German Drama

HAUPTMANN, GERHART. *Colleague Crampton.* 1892

The memories of older experiences contributed to the making of "Colleague Crampton" and "Michael Kramer." Crampton and Kramer are portraits of two professors at the Royal College of Art, whom Hauptmann knew during his second Breslau period (1881-1882); the Straehlers in "Colleague Crampton," who bear the name of Hauptmann's mother, represent his older brother, George and, perhaps.

DRAMES À CLEF

in the character of Max, some phase at least of the young sculptor of those years. Max Straehler, like Hauptmann, it will be seen, studied agriculture before entering the career of art and, again like him, was rusticated from the college for insubordination.—*Ludwig Lewisohn, "The Dramatic Works of Gerhart Hauptmann."*

—. *Lonely Lives.* 1891

Mrs. Vockerat, Sr., is a portrait—*mutatis mutandis*—of his mother; Vockerat, Sr., of his uncle; and the profound tenderness with which the character of Kathe Vockerat is drawn justifies the conjecture that she, too, had her inevitable prototype in life—*Lewisohn*

—. *The Sunken Bell* (Die Versunkene Glocke). 1895

No one worried about the obscurities in the character of Heinrich, the bellfounder. And yet that was the key of the play, for "Die Versunkene Glocke" is a portrait of the author, taken after the failure of "Florian Geyer"—*Georg Witkowski, "The German Drama of the 19th Century."*

SCHNITZLER, ARTHUR. Professor Bernhardi. 1912

I am told that Professor Bernhardi in the play of the same name must be regarded as a pretty faithful portrait of the elder Schnitzler, who, besides his large and important practice, had many other interests, including an extensive medical authorship. . . It is also to be noticed that Professor Bernhardi has among his assistants a son, who divides his time between medicine and the composition of waltz music.—*Ernest Boyd, Introduction to "The Lonely Way," etc.*

SUDERMANN, HERMANN. *Die Ehre.* 1888

Count Trast is supposed to be a portrait of Sudermann, and the actor playing the part usually makes up to resemble the latter.

WEDEKIND, FRANK. *Hidalla.* 1904

His plays are the most aggressively individual of our time. Some of them, like "Oaha" and "Hidalla" are not only frankly autobiographical, but appear to exploit a personal grievance.—*Ashley Dukes, "Modern Dramatists."*

LITERARY CHARACTERS DRAWN FROM LIFE

WEDEKIND, FRANK. *Pandora's Box* (Die Büchse der Pandora). 1904

Alva is a self-portrait.

—. *Schloss Wetterstein*.

The Jack the Ripper of its grawsome end is an American millionaire—an artist in sadism. Had Wedekind been reading of Harry Thaw?—*Samuel A. Ehot, Jr., Introduction to Wedekind's "Tragedies of Sex."*

Hungarian Drama

MOLNAR, FERENC. *The Play's The Thing* (Spiel im Schloss). 1926

As in all Molnar's plays, the characters are taken from life, in "The Play's the Thing" more so than in any other. It is the common gossip of European theatrical circles that the beautiful but wayward Ilona Szabo is none other than Sari Fedak, the well known actress who recently divorced Molnar. Mansky, the pessimistic collaborator of the play, is said to be Emmerich Kalman, the composer of "Countess Maritza" and other successful scores. Albert Adam, the young composer, is based upon Victor Jacoby. As for Almady, the ham of hams, it would be cruel to seek for origins. Perhaps he is a composite of all the bad actors at whose hands Molnar, the dramatist, has suffered. Of course, Sandor Turai is Molnar himself. That much of the gossip he frankly admits.—*A. W. Pezet in the New York Sun, November 6, 1926.*

VAJDA, ERNEST. *The Harem*. 1924

No effort has been made to conceal the fact that when Ernest Vajda wrote the role of the silly friend of the family into his comedy "The Harem," he did it to tease an elder and a better playwright of his home town named Ferenc Molnar. Indeed, Lennox Pawle at the Belasco is vaguely supposed to be made up to resemble Molnar.—*Alexander Woollcott in the New York Sun.*

Italian Drama

ANNUNZIO, GABRIELE d'. Plays

A German critic declares that Mila is only a sister of the crazy woman in "A Spring Morning's Dream"—as she, Duse, also is related to Silvia in "Gioconda," to the blind wife in "The Dead City," and Francesca, as well as La Foscarina in "Fuoco," Duse, Eleonora Duse, always Duse. Lucky, thrice happy poet, to have been inspired by such a model To have had the opportunity of studying such a sublime, unhappy soul as is Duse's!—*James Gibbons Huneker, "Iconoclasts."*

GOLDONI, CARLO *I Malcontenti.* 1755

A play better known for its caricature of the abbot Pietro Chiari—a caricature that is free from venomous personality In compliance with Vendramin's desire, Goldoni consented to have the character Grisolgo entirely cut out by the censor; but, happily, he did not destroy the text and we now possess the complete work.—*Joseph S Kennard, "Goldoni and the Venice of His Time"*

Norwegian Drama

IBSEN, HENRIK. *Brand.* 1866

Soren Kierkegaard and his revolt from orthodoxy may have supplied the poet for his portrait. He, however, more than half hints that it was Gustav Lammers who was the original of Brand.—*James Gibbons Huneker, "Iconoclasts."*

—. *An Enemy of the People.* 1882

This play might almost be taken as a replica of Ibsen's own life, a dramatization of all he stood for. . . [It] is unmistakable—the masquerading Ibsen did in "An Enemy of the People"; he threw around his own person the cloak of outward enthusiasm and recklessness; if any one asked him who was his model, he could turn to Jonas Lie, who spent a while with him in Gossensass, and call him Doctor

DRAMES À CLEF

Stockmann; or maybe, since he had become reconciled with Bjørnson, he could draw a little upon the spontaneous geniality of the latter—*Montrose J. Moses, "Henrik Ibsen, The Man and His Plays"*

—. *Hedda Gabler*. 1890

A young man named Holm served as the model for Eilert Lovborg; he was weak in his mind, and in a debauch had lost the manuscript of his book; he had furthermore made Ibsen his legatee in case of his death, and in some indirect way had suggested his association with a lady much on a par with "Mademoiselle Diana."—*Moses*.

—. *The League of Youth*. 1869

His surprise was mostly manifested over Bjørnson's identification of himself with Stensgard. He impulsively declared and sincerely believed that no direct reference was aimed at Bjørnson. It was "his pernicious and 'lie-steeped' clique, who have served me as models"—*Moses*.

—. *The Master Builder*. 1892

The principal model for Hilda was doubtless *Fraülein Emilie Bardach*, of Vienna, whom he met at Gossensass in the autumn of 1889. He was then sixty-one years of age; she is said to have been seventeen. As the lady herself handed his letters to Dr. Brandes for publication, there can be no indiscretion in speaking of them freely.—*William Archer, Introduction to the play*

—. *Peer Gynt*. 1867

Ase was drawn from his own mother, who also served as a model for Ingeborg in "The Pretenders."

—. *Rosmersholm*. 1886

For the character of Rebecca, it is believed (on rather inadequate grounds, it seems to me) that Ibsen borrowed some traits from Charlotte Stieglitz, who committed suicide in 1834, in the vain hope of stimulating the intellectual activity of her husband, a minor poet.—*Archer*.

DRAMES À CLEF

Swedish Drama

STRINDBERG, AUGUST. *Swanwhite*. 1901

Written . . . about the time when Strindberg was court-
ing and marrying his third wife, the gifted Swedish actress
Harriet Bosse. . . . Schering . . . says that the figure of
Swanwhite had been drawn with direct reference to Miss
Bosse.—*Edwin Bjørkman, Introduction to the play*.

—. *The Thunder-Storm*. 1907

Its subject-matter is largely autobiographical, embodying
the author's experiences in his third and last marriage, as
seen in retrospect—the anticipatory conception appearing in
“Swanwhite.” However, justice to Miss Harriet Bosse, who
was Mrs Strindberg from 1901 to 1904, requires me to
point out that echoes of the dramatist's second marriage
also appear, especially in the references to the postmarital
relationship.—*Bjørkman*

Incense and Praise, and
Whim and Glory

Incense and Praise, and Whim and Glory: Real People in Poetry

O friendship, equal-poised control,
O heart, with kindliest motion warm,
O sacred essence, other form,
O solemn ghost, O crowned soul!

It all began when I had read, for the dozenth time, Elinor Wylie's "Portrait in Black Paint, With a Very Sparing Use of Whitewash." (This was the poem originally printed in *The New Yorker*, and reprinted after her death "in memory of a lovely person.") It is an exquisite and gay piece of self-portraiture which gives a very different idea of the poet from Mr. Joseph Auslander's brilliant but brittle address to her in his *Letters to Women*, or from his reference to her in his preface as "Elinor Wylie, glittering ambiguously still, revealed in defiant flashes, riding the fox and hunting the unicorn and wearing always on her spacious forehead the sardonic and lovely stigmata." The following stanzas are part of her own conception of her personality.

"She gives a false impression that she's pretty
Because she has a soft, deceptive skin
Saved from her childhood; yet it seems a pity
That she should be as vain of this as sin;
Her mind might bloom, she might reform the world
In those lost hours while her hair is curled

"She gives a vague impression that she's lazy,
But when she writes she grows intense and thorough;
Gone quietly and ecstatically crazy
Among the sea-blue hills of Peterboro;
She'll work within her cool, conventional flat
As self-sufficient as a Persian cat.

"And she can live on aspirin and Scotch
Or British ginger beer and bread and butter,
And like them both, and neither very much;
And in her infancy she possessed a stutter
Which gives a strong impression that she's shy
When heard today, and this is verity.

"But when she clothes herself in gold and silver
In the evening, she gives herself away;
Having remained a high, laborious delver
For all the hours of a sunny day,
At night she gives you rather the idea
Of mad Ophelia tutored by Medea."

These passages of outward description are followed
by an even more revealing stanza:

"She gives you nothing worth consideration;
The effervescence of enthusiasm
Is trivial stuff; she'll give you adoration
If you belong to her peculiar schism;
As, that a certain English man of letters
Need never call the Trinity his betters."

Shelley, evidently, when one considers her cycle of poems addressed to him, and her novel *The Orphan Angel*, with its transparently-named hero, Shiloh, who, instead of drowning in the bay of Spezia, was picked up by a passing brig and brought to America.

Shelley it was who composed "Adonais; an Elegy on the Death of John Keats, Author of *Endymion*, *Hyperion*, Etc." at Pisa during the early days of June 1821, three months after Keats's death in Rome, and printed them under his name "with the types of Didot" at Pisa on the thirteenth of the following month. (One memorable day at Pisa, twenty-six years later, Elizabeth Barrett Browning thrust the "Sonnets from the Portuguese" into her husband's pocket.) The famous preface, blaming his death on the *Quarterly Review*, contained more poetry than truth, and more indignation than either.

ADONAI S

AN ELEGY ON THE DEATH OF JOHN KEATS,
AUTHOR OF ENDYMION, HYPERION ETC.

BY

PERCY. B. SHELLEY

Ἄστηρ πρίν μὲν ἐλαμπεῖ εὐ λῦσισιν εἴδε.
Νῦν δέ θυῶν, λαμπεῖς ἐστέρος εὐ φθίμενος .

PLATO.

P I S A

WITH THE TYPES OF DIDOT

M D C C C X X I.

"The genius of the lamented person to whose memory I have dedicated these unworthy verses was not less delicate and fragile than it was beautiful; and where canker-worms abound, what wonder if its young flower is blighted in the bud? The savage criticism on his *Endymion*, which appeared in the *Quarterly Review*, produced the most violent effect on his susceptible mind; the agitation thus originated ended in the rupture of a blood-vessel in the lungs; a rapid consumption ensued, and the succeeding acknowledgements from more candid critics of the true greatness of his powers were ineffectual to heal the wound thus wantonly inflicted." One murmurs with Byron:

"Strange that the mind, that very fiery particle,
Should let itself be snuffed out by an article"

and passes on to the poem itself. "Like Milton," says Sir Sidney Colvin, "Shelley chose to conform to a consecrated convention and link his work to a long tradition by going back to the precedent of the Sicilian pastoral elegies, those beautiful examples of a form even in its own day conventional and literary. He took two masterpieces of that school, the dirge or ritual chant of Bion on the death of Adonis and the elegy of Moschus on the death of Bion, and into strains directly caught and blended from both of these wove inseparably a new strain of imagery and emotion entirely personal and his own."

"Oh, weep for Adonais!—the quick Dreams,
The passion-winged Ministers of thought,
Who were his flocks, whom near the living streams
Of his young spirit he fed, and whom he taught
The love which was its music, wander not,—
Wander no more, from kindling brain to brain,
But droop there, whence they sprung; and mourn their lot
Round the cold heart, where, after their sweet pain,
They ne'er will gather strength, or find a home again.

LITERARY CHARACTERS DRAWN FROM LIFE

"A pardlike Spirit beautiful and swift—
A Love in desolation masked;—a Power
Girt round with weakness;—and it can scarce uplift
The weight of the superincumbent hour:
It is a dying lamp, a falling shower,
A breaking billow:—even whilst we speak
Is it not broken? On the withering flower
The killing sun smiles brightly; on a cheek
The life can burn in blood, even while the heart may
break."

What of Keats himself? He addressed verses to a variety of persons, living and dead—Byron, Chatterton, Leigh Hunt, George Felton Mathew, his brothers singly and collectively, Charles Cowden Clarke, Kosciusko, Benjamin Haydon, Reynolds, Spenser, and G. A. W. (Georgiana Augusta Wylie, who later married George Keats). The lines he addressed in 1819 to Fanny Brawne (another correspondent of Mr. Auslander's) were painfully hysterical, especially those beginning "I cry your mercy—pity—love—ay, love!", but this overwrought emotion was gratefully lacking from the masterly Last Sonnet. This was written in September or October, 1820, on the ship that was bearing him to Italy for his last months of life. It had been beating about the English Channel for a fortnight when an opportunity was given for landing briefly on the Dorsetshire coast.

"Bright star, would I were steadfast as thou art!
Not in lone splendour hung aloft the night,
And watching, with eternal lids apart,
Like Nature's patient sleepless Eremite,
The moving waters at their priestlike task
Of pure ablution round earth's human shores
Or gazing on the new soft fallen mask
Of snow upon the mountains and the moors:
No—yet still steadfast, still unchangeable,
Pillow'd upon my fair love's ripening breast,
To feel for ever its soft fall and swell,
Awake for ever in a sweet unrest,
Still, still to hear her tender-taken breath,
And so live ever—or else swoon to death."

"Adonais" was received with enthusiasm by a small group of Cambridge undergraduates eight years later. The prime instigator in reprinting the Pisa edition was Arthur Henry Hallam, who was destined himself to die at the age of twenty-two in 1833 and break, break, break Alfred Tennyson's heart. Monckton Milnes, later Lord Houghton, was associated with him in the publication. Hallam, that "chubby, red-faced, blue-eyed, voluble young man, with the bumpy forehead and the protruding underlip," as Harold Nicolson describes him, inspires in Mr. Nicolson "a feeling of frank and kindled gratitude; a desire to shake him by the hand; a desire to express to him how very intelligent we consider him to have been in dragging Tennyson by force out of Rose Crescent; in being kind and voluble to him; in calling him 'old Alfred'; in telling him not to write jocular poetry; in telling him that his temperament was akin to Titian and not to Rubens; in taking him abroad; in fussing Moxon about him; in going to stay at Somersby; in getting engaged to his sister Emily, and generally starting Tennyson and the Tennyson legend promisingly upon their way." The violence of Tennyson's expression of sorrow was such that when the first edition of "In Memoriam" was issued some seventeen years after Hallam's death, and anonymously, it is not surprising that one bewildered reviewer wrote "These touching lines evidently come from the full heart of the widow of a military man."

"High nature amorous of the good,
But touch'd with no ascetic gloom;
And passion pure in snowy bloom
Thro' all the years of April blood;

A love of freedom rarely felt,
Of freedom in her regal seat
Of England; not the school-boy heat,
The blind hysterics of the Celt;

"And manhood fused with female grace. . . ."

But to return to Keats and the question of self-portraiture. Keats's staunch friend and biographer (a century later), Amy Lowell, when she followed in the footsteps of her kinsman's James Russell Lowell's *Fable for Critics* with her own anonymous *A Critical Fable*, craftily included an estimate of her own literary work, the further to throw literary spies off the track.

"Armed to the teeth like an old Samurai,
 Juggling with jewels like the ancient genii,
 Hung all over with mouse-traps of metres, and cages
 Of bright-plumaged rhythms, with pages and pages
 Of colours slit up into streaming confetti
 Which gives the appearance of something sunsetty,
 And gorgeous, and flowing—a curious sight
 She makes in her progress, a modern White Knight,
 Forever explaining her latest inventions
 And assuring herself of all wandering attentions
 By pausing at times to sing in a duly
 Appreciative manner, an aria from Lully "

The rhymed preface to the first edition of the Fable, published in September 1922, explained that "Sixty-odd years ago, a volume appeared called *A Fable for Critics*, wherein were ensphered eighteen authors of merit. The poet who selected them dared many sly prods just because he respected them. . . In the volume before you, you will find twenty-one modern poets popped off 'twixt a laugh and a pun. . . As I rattle my poets about faster and faster, each man shakes more certainly into a master; to my thinking, at least, for their rich native flavour gives them all so abundant a claim on my favour that I'm willing to leave them for sixty-odd years and let my great-grandchildren foot the arrears." The twenty-one, besides herself, were Robert Frost, Edwin Arlington Robinson, Carl Sandburg, Edgar Lee Masters, Vachel Lindsay, Hilda Doolittle, Conrad Aiken, John Gould Fletcher, Sara Teasdale, Grace and Hilda Conkling, Alfred Kreymborg, Louis and Jean Untermeyer,

Ezra Pound, T. S. Eliot, Maxwell Bodenheim, Wallace Stevens, Edna St. Vincent Millay, and William Rose Benét.

"There's William Rose Benét, his poems have no beaters
In their own special genre; he's a wonder with metres,
A sleight of hand artist, and one of his mysteries
Is his cabinet trick with all the world's histories"

It seems high time for me to state that Mr. Benét has not only sent me permission to quote from Elinor Wylie's and his own poems, but added so many other examples of portraiture in verse, from Pope down to John Hall Wheelock, that he has practically written this article for me. Mr. Benét's group of sonnets, "Perpetual Light," is a tribute to his first wife; the group "To E.W.," is, of course, addressed to Elinor Wylie. He is the William of her "Lament From the Breton":

"William, lend me your hunting knife!
This house is hollow to defend
My father led a dolorous life,
Never ask the end"

"Never ask the end" has done double duty, as the refrain to the four stanzas of the poem and as the title of Isabel Paterson's most successful novel. I have found other old friends in the course of this research, notably the title of Cyril Hume's able but painful *Cruel Fellowship*, and that of Olive Schreiner's posthumous and unfinished novel, *From Man to Man*—both in "In Memoriam."

The "Lament" is one of the group of "Hitherto Un-collected Poems" in the *Collected Poems of Elinor Wylie*. Others are the "Portrait in Black Paint" and a brace of poems, one "For a Good Girl (For D.P.)" (Dorothy Parker) and the other "For a Good Boy (For G P.Y.)"

“Nancy,” in “Nets to Catch the Wind” is her younger sister, Nancy Hoyt.

“You are a rose, but set with sharpest spine ·
You are a pretty bird that pecks at me.”

“There was no particular reason for William Rose Benét, in the first place,” the anonymous writers of *The Literary Spotlight* observe contemplatively. “His family was a military family and it will take more than Dr. Freud to figure out why an entire generation should suddenly turn poet. But they did; and the result is that Scarsdale, once the home nest, might have been likened to that famous pie wherein the four and twenty black-birds caroled so sweetly.” His fourth book of poems, *The Burglar of the Zodiac*, is dedicated to his brother and sister, Stephen Vincent and Laura Benét. Stephen Benét addressed a group of poems in *Tiger Joy* to his wife, Rosemary Carr. William Rose Benét’s “Great White Wall” and “Moons of Grandeur” are dedicated to Henry Martyn Hoyt, the elder of Elinor Wylie’s brothers. The poem “Thorstan’s Friend” in the latter volume was written about him after his death. The fourth of the *Sonnets of My Father* ends:

“You held life to us like a twirling prism
Nor flinched a facet with your curious gaze
You said, ‘Yes, so it sparkles, so it sways’
You hated, loved, and smiled No syllogism
Had said the last All ways you cast your looks
And walked the world and read a thousand books ”

No article of *Colophon* length can hope to be all-inclusive. If the reader wishes to find what Bartholomew Simmons wrote on Thomas Hood or the considered opinion of Ebenezer Elliott, “the Corn Law Rhymer,” of William Cobbett, he is respectfully referred to Stedman’s *Victorian Anthology*. If he is desirous of obtaining the poetical reaction to the personalities of Theodore

Roosevelt and Charles Augustus Lindbergh let him go to the appropriate sources, and heaven help him. In fact it seems necessary at this point to abandon any pretence at classification and forge ahead alphabetically.

Well then. Lascelles Abercrombie has a poem on Rupert Brooke, beginning

“Beautiful life! As air delights to find
The white heat of a fire and to be flame . ”

Matthew Arnold’s “Thyrsis,” one of the noblest elegies in the language, was written to the memory of Arthur Hugh Clough, his father’s, Arnold of Rugby’s, pet pupil, his own friend, and the friend during his sojourn in America of Charles Eliot Norton and many others.

“Well! wind-dispersed and vain the words will be,
Yet, Thyrsis, let me give my grief its hour
In the old haunt, and find our tree-topp’d hill!
Who, if not I, for questing here hath power?
I know the wood which hides the daffodil
I know the Fyfield tree,
I know what white, what purple fritillaries
The grassy harvest of the river-fields,
Above by Ensham, down by Sandford, yields,
And what sedged brooks are Thames’s tributaries;”

He addressed sonnets to Shakespeare, Cruikshank, and the Duke of Wellington. Thomas Edward Brown (who remembers him?), so he says, followed Samuel Sebastian Wesley thru the gate of heaven to hear him play the organ once more. The resultant poem is “The Organist in Heaven.” William Browne (1591-1643) wrote of the Countess Dowager of Pembroke:

“Underneath this sable hearse
Lies the subject of all verse.
Sidney’s sister, Pembroke’s mother:
Death, ere thou hast slain another
Fair and learned and good as she
Time shall throw a dart at thee.”

Robert Burns's lyrics to the Scottish ladies of his acquaintance (to speak advisedly) elicited one of Longfellow's occasional unexpectedly keen comments:

"He sings of love, whose flame illumes
The darkness of lone cottage rooms,
He feels the force,
The treacherous undertow and stress
Of wayward passions, and no less
The keen remorse"

Witter Bynner's "Pins for Wings" skewered numerous contemporaries in two lines apiece. Padraic Colum has written a poem to Padraic Pearse. One of Cowper's best-known poems is "The Solitude of Alexander Kirkland." Arthur Davison Ficke's sonnet sequence *Epitaph For the Poet V* is dedicated to Edna St. Vincent Millay. John Gould Fletcher's "The Black Rock" is about Thomas Hardy. Goethe "darkly celebrated his passion" for Minna Herzlieb in the *Sonnetenkranz* of 1807.

That incomparable writer of children's stories which combined Arabian Nights' magic with sober London reality, E. Nesbit, has for chief epitaph, besides her own last charming verses to the mother of Sibyl and Russell Thorndike (was any other poem of equal courage ever composed literally on a deathbed?), the poem which appeared in *Punch* soon after her death. It was written by C. L. Graves.

Louise Imogen Guiney's poem on Matthew Arnold brings in the name of his birthplace, Laleham. The author of "The Culprit Fay," Joseph Rodman Drake, is addressed in lines by Fitz-Greene Halleck. Robert Herrick hails Ben Jonson:

"Ah, Ben!
Say how or when
Shall we, thy guests,
Meet at thy lyric feasts,
Made at the Sun,"

INCENSE AND PRAISE, AND WHIM AND GLORY

The Dog, the Triple Tun;
Where we such clusters had
As made us nobly wild, not mad?
And yet each verse of thine
Out-did the meat, out-did the frolic wine."

Echo answers, "Rose Aylmer, all were thine." And that again recalls Aldous Huxley's impudent parody in "Those Barren Leaves":

"Oh, what avail the loaded dice?
Ah, what the tubs of wine?
What every weakness, every vice?
Tom Cardan, all were thine."

The daughter of Lord Aylmer, like so many other subjects of elegiac verse, died young. "She was an early love of Landor's," confides the *Oxford Companion to English Literature*, "but on her mother's second marriage was sent out to her aunt in Calcutta [why?], where she died, aged twenty."

Then there is Richard Hovey's "Seaward; an Elegy on the Death of Thomas William Parsons" (the translator of Dante), which Curtis Hidden Page once called the best elegy yet written in America.

To return to Jonson, whose most delightful Epitaph on Salathiel Pavay (a child of Queen Elizabeth's Chapel, one wonders whether he ever met Master Skylark) runs:

"Years he numbered scarce thirteen
When fates turned cruel,
Yet three filled zodiacs had he been
The stage's jewel;
And did act, what now we moan,
Old men so duly,
As, soth, the Parcae thought him one,
He played so truly."

Lionel Johnson addresses King Charles the First, or his statue at Charing Cross:

“Which are more full of fate ·
The stars; or those sad eyes?
Which are more still and great
Those brows, or the dark skies?”

William Ellery Leonard's *Two Lives* is authentic autobiography. Longfellow's sonnets on Milton, Shakespeare, and Chaucer need no repetition, but it is pleasant to recall the latter's jocular rebuke to Adam His Owne Scriveyn:

“So ofte a daye I mot thy werke renewe,
Hit to correcte and eek to rubbe and scrape;
And al is through thy negligence and rape”

which, in justice to Adam, only meant haste.

Amy Lowell wrote about Duse, as did also Joseph Auslander and Sara Teasdale (her earliest book), and of Lady Hamilton (“Sea-Blue and Blood-Red”). Compton Mackenzie's sonnet, “The Lilies of the Field,” is addressed to F.L.U., and I wonder who she is or was.

John Masefield's moving lines to his mother (“To C.L.M.”) recall Cowper's on his mother's picture:

“Oh, that those lips had language! Life has passed
With me but roughly since I heard thee last . . .”

He, too, wrote a poem on Rupert Brooke.

The most famous monody in English poetry was written in 1637 and published along with other memorial volumes in a memorial volume for Edward King of Christ's College, Cambridge. Its title, “Lycidas,” is a name used in the Seventh Idyll of Theocritus, the founder of pastoral poetry. And King, at twenty-five, died at the

outset of a promising career, like so many other young subjects of elegiac verse. The monody, in Milton's familiar words, "bewails a learned friend, unfortunately drowned in his passage from Chester on the Irish seas, 1637, and by occasion foretells the ruin of our corrupted clergy, then in their height."

"Bitter constraint and sad occasion dear
Compels me to disturb your season due;
For Lycidas is dead, dead ere his prime,
Young Lycidas, and has not left his peer;

Who would not sing for Lycidas? He knew
Himself to sing, and build the lofty rime.
He must not float upon his watery bier
Unwept . "

He wrote of Catherine Woodcock, his second wife, who died in childbirth in February 1658, fifteen months after their marriage:

"Methought I saw my late espoused saint
Brought to me like Alcestis from the grave. . ."

told the Lord General Cromwell in May 1662 that

"Peace hath her victories
No less renowned than war,"

and in "To Cyriack Skinner" speaks of his blindness.

The march continues: Thomas Moore on Thomas Campbell; Alfred Noyes on the death of Francis Thompson (who wrote grateful verse to Alice Meynell and one particular dedication to both the Meynells, and so led to Amy Lowell's meditations on Mrs. Meynell after the latter's death); Poe's "To Helen," and the others.

Full stop for Alexander Pope's blistering lines on Addison; in the *Epistle to Dr. Arbuthnot*:

"Damn with faint praise, assent with civil leer,
And without sneering, teach the rest to sneer;
Willing to wound, and yet afraid to strike,

Just hint a fault, and hesitate dislike;
Alike reserved to blame, or to commend,
A timorous foe, and a suspicious friend.

Who but must laugh, if such a man there be?
Who would not weep, if Atticus were he?"

To resume: Shakespeare's Sonnets, to the mysterious W. H.; Swinburne's fiery address to Victor Hugo; Tennyson's scathing contempt of Bulwer-Lytton in *The New Timon and the Poets*, first published in *Punch* in February 1846:

"What profits now to understand
The merits of a spotless shirt—
A dapper boot—a little hand—
If half the little soul be dirt?"

—bringing to mind Robert Browning's avalanche following the luckless Edward Fitzgerald's ill-advised remarks about the late Mrs. Browning;—but I am not re-editing Hugh Kingsmill's *Anthologies of Invective and Abuse* for him.

James Thomson wrote of William Blake; Max Beerbohm's "cosy, hirsute" Theodore Watts-Dunton of Coleridge; Whittier to the memory of James T. Fields. John Hall Wheelock's poem on Van Wyck Brooks happily is not in the category of elegiac verse. Wordsworth's lines "On the Departure of Sir Walter Scott from Abbotsford for Naples (1831)" are pleasant to remember, likewise his poems on Coleridge and Milton. Mr. Richard West, Gray's friend at Eton, was rewarded for this friendship with a sonnet called the first one of importance to be written since Milton's.

Well, how should one wind up? With Joel Elias Spingarn's stirring lines

"Out of the welter and passion, out of your whole
life-wreck,
We frame our own hope's message, Harry Thurston
Peck?"

Perhaps not. I see I have left out Goldsmith's "Retaliation," which was written, among others, of Garrick during his lifetime.

"Here lies David Garrick, describe me who can
An abridgment of all that was pleasant in man;
As an actor, confess without rival to shine,
As a wit, if not first, in the very first line;
Yet with talents like these, and excellent heart,
The man had his failings, a dupe to his art;
Like an ill-judging beauty his colors he spread,
And beplastered with rouge his own natural red
On the stage he was natural, simple, affecting,
It was only that when he was off he was acting"

And Dryden's "Absalom and Achitophel" (Monmouth and Shaftesbury), which represents the *poème à clef* (if there is such a phrase) in its highest estate.

Half-Told Tales

Half Told Tales: Unfinished Novels Here and Abroad

Ah! who shall lift that wand of magic power,
And the lost clue regain?
The unfinished window in Aladdin's tower
Unfinished must remain!

Thus Longfellow on Nathaniel Hawthorne's *The Dolliver Romance* Wiser than some dead novelists' friends and relatives before and since, Hawthorne's family did not attempt to lift the wand. Julian Hawthorne took occasion in his preface to the unfinished *Doctor Grimshawe's Secret* to deny that he had tried to improve on Hawthorne, remarking tartly that the insinuation "appears to indicate a spirit in an age less sceptical than is commonly supposed—belief in miracles being still possible, provided only the miracle be a scandalous one."

Hawthorne's attitude is one with which many will be inclined to agree. Mrs. Conrad emphatically refused to permit the publication of any end to Joseph Conrad's *Suspense*. The prize-winning essay in the contest conducted in 1925 by the *Saturday Review of Literature*, it was stipulated, "cannot be an actual conclusion to *Suspense*, but must take the form of a discussion of what that conclusion might have been." Frank Stockton, says Mrs. Stockton in her introduction to *The Captain's Toll-Gate*, "had so strong a feeling upon the literary ethics involved in such matters that he once refused to complete a book which a popular and brilliant author, whose style was thought to resemble his own, had left unfinished. Mr. Stockton regarded the proposed act

in the light of a sacrilege. The book, he said, should be published as the author left it." (What was that book, by the way? Was it ever published? Did any one else ever finish it?)

The novelist's own unwitting conclusion, in any case, is often immeasurably more effective than any that another hand could devise. This, for instance, is the conclusion of *Suspense* as Conrad left it:

"Where is his star now?" said Cosmo, after looking down in silence for a time

"Signore, it should be out," said Attilio with studied intonation. "But who will miss it out of the sky?"

Mrs. Gaskell's, to *Wives and Daughters*, has an appropriately feminine touch:

"Still, on the whole, you are a dear, sweet girl, and I only wish—well, I know what I wish, only, dear papa does not like it to be talked about. And now cover me up close, and let me go to sleep, and dream about my dear Cynthia and my new shawl!"

Stevenson's *Weir of Hermiston* breaks off in the very middle of a sentence. "It seemed unprovoked, a wilful convulsion of brute nature. . ." Heywood Broun once wrote of this: "I suppose he was spurring on to finish his novel before it was too late, and, tho he lost, the very jaggedness of the ending lies across the page like a glorious wound. The scar is testimony that there is blood in the book."

It is not always the death of the author which is the sole reason that the novels in the following list remain unfinished. The factors range from the intervention of censorship to simple pique. As a whole they are perhaps best classed with Isaac Disraeli's *Curiosities of Literature*. It is very rarely that one gives promise, like Stevenson's *Weir of Hermiston*, of being the best

work of its author. It is given to some, like *Edwin Drood*, to become the cause of a spirited tho good-natured literary quarrel. But, as the editors of the *Saturday Review of Literature* observed at the time of the Conrad prize contest, "An unfinished work for which a master novelist has indicated no conclusion must always have something of special interest attaching to it, for it will always remain matter for speculation." Has he or she left an unfinished novel behind? Natural human curiosity prompts the question whenever a famous novelist dies. The Arnold Bennett and D. H. Lawrence fragments have proved disappointing, but Miss Stella Benson has characteristically shown us that she had another effective arrow in her quiver. Is it possible that some part of the *Forsyte Saga* still lies *perdu*? One lives in hope.

ALLEN, GRANT. *Hilda Wade*

I was asked by [Stevenson's] executors to finish the novel *St Ives*, which he had left three-quarters completed, but I did not feel equal to the task. It was done, however, and, I understand, very well done, by Quiller-Couch. It is a desperately difficult thing to carry on another man's story, and must be a more or less mechanical effort. I had one experience of it when my neighbour at Hindhead, Grant Allen, was on his death-bed. He was much worried because there were two numbers of his serial, *Hilda Wade*, which was running in *The Strand* magazine, still uncompleted. It was a pleasure for me to do them for him, and so relieve his mind, but it was difficult collar work, and I expect they were pretty bad. Some time afterwards a stranger, who evidently confused Allen and me, wrote to say that his wife had given him a baby girl, and that in honour of me he was calling her *Hilda Wade*. He was really nearer the truth than appeared at first sight.—*A. Conan Doyle, "Memories and Adventures."*

ALLEN, GRANT. *Hilda Wade—Continued*

"The Episode of the Dead Man Who Spoke" was Doyle's contribution. It is a mystery to me that *Hilda Wade* has never been filmed. "The Episode of the Stone That Looked About It" is a perfect scenario in itself

AUSTEN, JANE. *Sanditon*

There is no beauty (other than incidental beauty) in the fragment of *Sanditon*, but there might well have been much of it as the story opened before our eyes. There is not the radiance of Miss Austen's early work, and there is even an additional pungency to the satire; yet there is a delicacy and sureness unsurpassed in any other of her works. This is an impression after one reading. Already *Sanditon* is more attractive than either *Lady Susan* or *The Watsons*.—*Frank Swinnerton in the Bookman, May 1925*

—. *The Watsons*

The fragmentary *Watsons*, tho much better than *Lady Susan*, calls for less comment, because it deals with Miss Austen's habitual material, assemblies, visits, gossip, and flirtations, in a swifter and sketchier form of the customary Austen manner. The treatment, both of character and incident, is a little lean, but the narrative shows a lightness and speed which I doubt if it always reaches in finished works where it has the weight of style to carry.—*Oscar W. Firkins, "Jane Austen"*

BALZAC, HONORÉ DE. *Le Député d'Arcis. Les Petits Bourgeois*

"Le Député," unlike the still less generally known *Les Petits Bourgeois*, stands on a rather different footing from the rest of Balzac's work. Both were posthumous, and both having been left unfinished, were completed by the author's friend, Charles Rabot . . In what he wrote of "Le Député" Balzac seems to have had personal knowledge to go upon, without any personal grievances to revenge or any personal crazes to enforce. The latter, it is true, often prompted his sublimest work; but the former frequently helped to produce his least successful. In "Le Député" he is at the happy mean. It is not necessary to give an elaborate bibliography of it; for, as has been said,

HALF-TOLD TALES

only the "Election" part is certainly Balzac's. This appeared in a newspaper, *L'Union Monarchique*, for April and May, 1847.—*George Saintsbury*.

BELLAMY, EDWARD The Duke of Stockbridge; a Romance of Shays' Rebellion

The Duke of Stockbridge was written by Mr. Bellamy in 1879, at the request of the editor of a local paper in Great Barrington, Mass. In the author's mind were already stirring the grave questions which he was soon to propound in *Looking Backward*, and when he undertook to write a romance of his native Berkshire Hills he chose, not unnaturally, the episode of the revolt of the debtor-farmers in 1786 against their harsh creditors and the aggressive state government. But when *Looking Backward* was fully written, he had become so convinced of his own duty to be the advocate of the cooperative social system, that in the several remaining years of his life he never returned to fiction as an art. Shortly before his death he decided upon its publication; and the editing, which should have been finished by his own unerring taste, has been carried on by another, with sensitiveness if with clumsier hand—*Francis Bellamy, Introduction to the novel Silver, 1900*

BENNETT, ARNOLD. Dream of Destiny. (In *Stroke of Luck and an Unfinished Novel, Dream of Destiny*)

The drama of a young actress and the man who has met and loved her in a dream. It ends "The front door softly banged. Roland switched off the stairs light and reentered his parlour. Despite the open window the atmosphere in there was intolerable." M. D. Dawson, reviewing it in *Books*, said: "Into what tiny crevice of time between the appearances of Mr. Bennett's seventy previously published works they were crowded it is impossible to guess, but both of them smell a little of the desk drawer, and if the novel is unfinished it may be because it refused to straighten out rather than because the author's death cut it short."

LITERARY CHARACTERS DRAWN FROM LIFE

BENSON, STELLA. *Mundos*; an Unfinished Novel

Some years before she died, the author put into writing a wish that "half-finished" work should not be published in the event of her death. Miss Benson thought that the reputation of certain writers who died in recent years had been harmed by the injudicious publication of unrevised and unrepresentative fragments of work after death, and her written wish is regarded as an attempt to protect herself against similar injury. An exception to her wish is made with the present publication because it is believed *Mundos* cannot possibly injure her reputation. The fragmentary in the sense of being uncompleted, it is a very substantial piece of work—not less than two-thirds of the whole, on the author's own estimate, and considerably longer than most of her completed novels. . Miss Benson called this work Δ ∇ but had little expectation of having it published under such a title—*O'G A Preface to the novel. (O'Gorman Anderson, Miss Benson's husband)*

BLASCO, IBAÑEZ, VICENTE. The Fifth Horseman. Unpublished

At the time of his death he was at work on a novel of peace, to be called *The Fifth Horseman*—*"Authors Today and Yesterday," edited by Stanley J Kunitz 1933*

BOURNE, RANDOLPH SILLIMAN. Fragment of a Novel.
(In *The History of a Radical; and Other Essays*,
edited by Van Wyck Brooks)

This forty-four-page fragment ends. "Miss Waldron's sisters would come up from the kitchen below, where they were baking, and beg Gilbert not to make the teacher unhappy, and promise him a cookie if he would be good. And Gilbert, drunk with power, would refuse everything and ride his high horse until the mill-whistles blew twelve o'clock, and they all went home for the day."

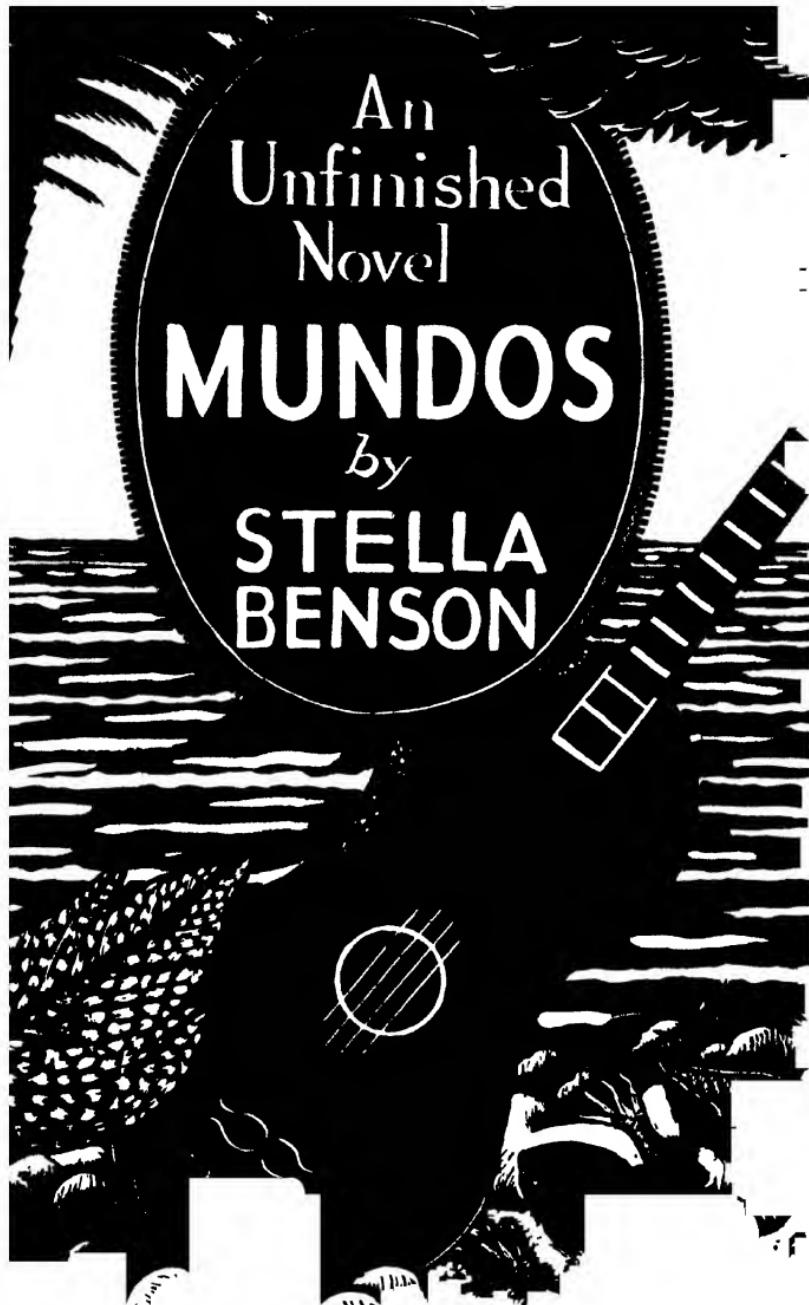
BRONTË, CHARLOTTE. Emma

This fragment of a novel, of which two chapters were written, was published in the *Cornhill Magazine* for April 1860, with an introduction by Thackeray, then its editor. Clement Shorter, in his *Charlotte Brontë and Her Circle*,

An
Unfinished
Novel

MUNDOS

by
STELLA
BENSON



HALF-TOLD TALES

also mentions seeing the manuscript of a fragment of a story of adult life written later than *Emma* "One evening, at the close of 1854, as Charlotte Nicolls sat with her husband by the fire, listening to the howling of the wind about the house, she suddenly said to her husband, 'If you had not been with me, I must have been writing now.' She then ran upstairs, and brought down, and read aloud, the beginning of a new tale. When she had finished, her husband remarked, 'The critics will accuse you of repetition.' She replied, 'Oh! I shall alter that. I always begin two or three times before I can please myself.' But it was not to be. The trembling little hand was to write no more. How well I remember the delight, and wonder, and pleasure with which I read *Jane Eyre*, sent to me by an author whose name and sex were then alike unknown to me; the strange fascination of the book; and how with my own work pressing upon me, I could not, having taken the volumes up, lay them down until they were read through! Hundreds of those who, like myself, recognized and admired that master-work of a great genius, will look with a mournful interest and regard and curiosity upon this, the last fragmentary sketch from the noble hand which wrote *Jane Eyre*."—*William Makepeace Thackeray*.

BYRNE, DONN. *The Case Is Altered*. Unpublished

In a letter to O K Liveright, his American agent, sent shortly before his death, Byrne mentioned two more books he had hoped to finish: "The title of my next book is *The Case Is Altered*, from the name of a public house in Surrey. It has taken a great deal of form and vitality since we spoke of it."—*Thurston Macauley in The Bookman, April 1929*

BURNETT, FRANCES HODGSON. Unfinished novel. Unpublished

Despite the fact that her last two years were spent principally in bed and that she was most of the time too weak to write, she spent her occasional stronger hours at work on a last novel, which, however, was never finished.—*"Authors Today and Yesterday."*

CATHERWOOD, MARY HARTWELL. A romance of Owen's Colony

I found this reference in Volume 3 of the Dictionary of American Biography Professor Dorothy A. Dondore of Elmira College, who wrote the sketch, says: "It is pleasant to be reminded of my library days by a librarian, for I always enjoyed that phase of my work. I do not have with me my notes for the Mary Hartwell Catherwood article but my impression is that her unfinished novel was never published."

COLLINS, WILLIAM WILKIE. *Blind Love*

Another story, *Blind Love*, which was running serially when Collins became fatally ill in 1889, was completed by Sir Walter Besant—*Walter C Phillips, "Dickens, Reade, and Collins, Sensation Novelists."*

CONRAD, JOSEPH. *The Sisters*

This uncompleted novel of incestuous love, which Conrad laid aside in 1896 to write *The Nigger of the Narcissus*, was published by Crosby Gaige in 1928 in a limited edition, with a preface by Ford Madox Ford. Ford was invited to finish the novel, but declined, for reasons which he sets forth in the preface.

—. *Suspense; a Napoleonic Novel*

It must remain a deep satisfaction to all admirers of Joseph Conrad that his last unfinished novel promised to be—is—one of his best. The beautiful style which already it is trite to praise is there; there, also, is a group of characters, each a finished portrait, altho the broken story leaves their action incomplete; there, over all, magically evoked, broods the atmosphere of suspense from which the title arises.—*Outlook, October 14, 1925*

CRADDOCK, CHARLES EGBERT, *pseud.* (Mary Noailles Murfree). *The Erskine Honeymoon*

Another novel of Mississippi life, entitled *The Erskine Honeymoon*, was left nearly completed at the time of her death [1922] and appeared as a serial in 1930 in the *Nashville Banner*.

CRANE, STEPHEN. *The O'Ruddy*

This last of his tales, then, was planned in the summer of 1899 as what he called "a satiric romance". Mr Robert Barr's statement on the result of the forced collaboration was made in 1903 to Mr. Willis Clarke. The Scotchman recites his indebtedness to Crane for notes and suggestions sent from Germany and apologetically adds: "I simply did what I could to get myself in Steve's place. If you were to ask me what I think of the result, I would have to answer manfully that I think most of it is pretty bad. I was obliged to drop out one episode toward the end as I really did not know in what spirit the poor boy wanted it written. All that I can say is that I have done what I could. Only a fourth of the book is really his, in the strict sense of the word 'his', but I tried to carry through the spirit suggested for the whole. He would be sure to scold me for some of my work, but I am not a chameleon, like Quiller-Couch, and it was impossible for me to do as Q did with Stevenson's *St Ives*."—Thomas Beer, *Introduction to The O'Ruddy, in Volume 7 of the Work of Stephen Crane, edited by Wilson Follett. Knopf, 1926.*

CURWOOD, JAMES OLIVER. *Green Timber*

Completed by Dorothea A. Bryant "Mr. Curwood's many admirers will be charmed with it and the cynics will note again its well worn plot, its group of saintly and uninteresting characters, and the Curwoodian conclusion of eternal happiness to all good people and death and damnation to all the bad 'uns. Mr Curwood had many of the elements of a good story teller. His books were very popular in France, and in *Green Timber* the exuberant vitality of the man floods his mediocre literary material with a modicum of warmth and grace."—*New York Times, April 27, 1930.*

DE MORGAN, WILLIAM FREND. *The Old Madhouse*

I can read any good detective story for the second time a year after and have not an idea how it is coming out, but after one reading a year ago I could still tell the plot of *The Old Madhouse* (Holt) which William De Morgan left unfinished as Dickens did "Drood." But it is unfinished

LITERARY CHARACTERS DRAWN FROM LIFE

only in the sense that De Morgan's own manuscript stops; Mrs De Morgan went on with the story in the direction that her collaboration with her husband showed her it would have taken. The concluding sentences do not so much imitate his style as make you think that the original story-teller had suddenly said, "Come, now, we'll never be through at this rate: I'll just tell you what the rest of it is going to be about."—*May Lamberton Becker, "A Reader's Guide Book"*

The Old Man's Youth and the Young Man's Old Age

The *Narrative of Eustace John*, written by De Morgan, is connected with chapters entitled "The Story," afterwards supplied by his wife. . . "Mrs De Morgan has done a very difficult task most admirably," pronounced Professor Phelps; and it was pointed out how her workmanship was like that of a clever architect who skilfully conserves the original beauty of some structure thru his own self-effacement. For never did she obtrude her own personality; neither did she yield to the temptation to imitate or to emulate De Morgan's own methods. She supplied only what was essential—*what she knew the author himself had intended*—and she presented this in a fashion pithy, concise and forcible, but wholly distinct from his narrative, which, by this means, was left intact.—*A. M. W. Stirling, "William De Morgan and His Wife."*

DICKENS, CHARLES. The Mystery of Edwin Drood

Dickens was meant by Heaven to be the great melodramatist; so that even his literary end was melodramatic. Something more seems hinted at in the cutting short of "Edwin Drood" by Dickens than the mere cutting short of a good novel by a great man. It seems rather like the last taunt of some elf, leaving the world, that it should be this story which is not ended, this story which is only a story. The only one of Dickens's novels which he did not finish was the only one that really needed finishing. He never had but one thoroly good plot to tell; and that he has only told in Heaven.—*G. K. Chesterton, "Appreciations and Criticisms of the Works of Charles Dickens."*

DISRAELI, BENJAMIN. (Beaconsfield, Benjamin Disraeli, 1st Earl of)

There remains the fragment which I have dared christen "Falconet," the ten existing chapters of which form a most welcome appendix to Volume V [of the Monypenny and Buckle Life] It is Mr Buckle's opinion that this was started directly Disraeli finished *Endymion*, that is to say, late in 1880 Mr Buckle's knowledge cannot be challenged, but in this case does he know? He gives no documentary evidence for his statement In the absence of direct knowledge, I am inclined to doubt the fact. "Falconet" is, in every respect, in style, in character painting, in congruity, superior to *Endymion* The attempt to sketch the career of a species of Gladstone, seen thru Disraelian spectacles, promised to be as brilliant as anything in *Lothair*, and is started with even greater sobriety of vigour than the beginning of that novel I hazard the belief that if "Falconet" had been continued, it might have been Disraeli's masterpiece—*Sir Edmund Gosse, "Books on the Table"*

DUMAS, ALEXANDRE Isaac Laquedem

Eventually, however, he discovered a frame capable of holding some such gigantic picture as he desired to make. That frame was the old theme of the Wandering Jew, whose name—as it is given in French tradition—served as the title of the story "Isaac Laquedem" (1853) is nothing but a fragment—a mere paltry two volumes out of a projected dozen, for it was stopped by Censorship, and Dumas never resumed it again. But even as a fragment it is astounding.—*Arthur F. Davidson, "Alexander Dumas (Père); His Life and Works"*

Davidson mentions also "Ingénue" (1854) begun in *Le Siècle*, publication of which was stopped by an action brought by the descendants of Restif de la Bretonne. Pure laziness was the reason why "Le Comte de Moret," a romance dealing with the son of Henri IV, was never finished. Its appearance as a serial in *Les Nouvelles* was disastrous to that unfortunate journal for that reason.

FLAUBERT, GUSTAVE. *Bouvard et Pécuchet*

Little need be said of the posthumous torso and failure, *Bouvard et Pécuchet* . . It was to be a sort of extended and varied *Education*, not *Sentimentale* Two men of retired leisure and sufficient income resolve to spend the rest of their lives "in books and work and healthful play," and almost as many other recreative occupations (including "teaching the young idea how to shoot") as they or you can think of But the work generally fails, the books bore and disappoint them, the young ideas shoot in the most "divers and disgusting" ways, and the play turns out to be by no means healthful. Part of it is in scenario merely, and Flaubert was wont to alter so much, that one cannot be sure of the other and more finished part.—*George Saintsbury, "A History of the French Novel," v. 2.* An exhaustive study of the probable course of the novel can be found in René Descharmes' *Autour de Bouvard et Pécuchet; Études Documentaires et Critiques* Paris. Librairie de France, 1921.

GASKELL, ELIZABETH CLEGHORNE. *Wives and Daughters*

It was an unusual fate that called upon the editor of the *Cornhill Magazine* [Frederick Greenwood], within a period of a few months to supply the missing conclusion of two such novels as *Denis Duval* and *Wives and Daughters*. The last number of Thackeray's half-told story, with its *cetera valde desiderantur*, appeared in the issue of June 1864; in the same magazine for January 1866, Mrs. Gaskell's long contribution came to an abrupt end, fortunately all but finished when her busy hand was stopped—*Paul Elmer More, "Shelburne Essays," fifth series.*

GISSING, GEORGE. *Veranilda*

Standing alone, must be mentioned *Veranilda* (1904), left incomplete at the author's death by a few chapters, a very knowledgeable and carefully written story of Roman life in the sixth century which was an outcome of Gissing's life-long devotion to classic history and literature.—*New International Encyclopedia*. It was prefaced by a foreword by Frederic Harrison.

HAWTHORNE, NATHANIEL. *The Dolliver Romance*

He must have toiled terribly on *Septimus Felton* which, as found among his manuscripts, was in such rapid and broken handwriting that his daughter Una could only decipher and arrange it by Robert Browning's aid. He would appear, however, to have left this for *The Dolliver Romance*, of which one part was found finished, and two other scenes fairly well sketched. Both of these works are on the same theme—the elixir of life. It is sufficiently tragical to think of the author in his tower, writing of an elixir by which the aged grow young, while he himself is consciously sinking into his grave.—*Moncure D. Conway, "Life of Nathaniel Hawthorne"*

Another theme for a romance constantly tempted him, or rather two; the idea of an elixir of life and that of the return to England of an American heir to some hereditary estate; but though he experimented with them in four fragments, "The Ancestral Footstep," "Septimus Felton," "Dr. Grimshawe's Secret," and "The Dolliver Romance," Hawthorne could not fuse or complete them—*Carl van Doren, "The American Novel."*

HOWELLS, WILLIAM DEAN. *The Home-Towners*. Unpublished

Howells called the people who sat about in St. Augustine reading their "home town" papers and talking of them to each other, "Home-Towners" and he began a novel about them that he never finished, called *The Home-Towners*.—*Mildred Howells, "Life in Letters of William Dean Howells"*

JAMES, HENRY. *The Ivory Tower*

Had it been finished, this work would have added one more to the author's list of international novels. . . . As it now stands the fragment has a claim to completeness in its unforgettable picture of the two old men, Mr. Gaw and Mr. Betterman, business rivals and enemies, each waiting for the death of the other. Appended to the three completed parts of the novel are the notes in which the author had amplified the idea of the book as it first took possession of him.—*Book Review Digest, 1917*.

JAMES, HENRY. *The Sense of the Past*

The central character is a young American who, from the English branch of the family, inherits an old London house. He goes to England, seeks out his new possession, and shuts himself away from the world for a night while he wanders from room to room, yielding to the spell of the past that is cast about him. He sees himself in an old portrait of 1820. A compelling sense of the past slips him out of the year 1910 back into 1820. Comfortably at first, and then uneasily he reacts to the people and conditions of the world into which he is projected. He experiences the thrills and embarrassments of two successive love affairs. The story breaks off at the end of the first. But some seventy pages of notes reveal the plan of the writer, his deft scheme for extricating his hero and bringing him back to 1910 and to Aurora Coyne—*Book Review Digest, 1917*. This is curiously suggestive of Hawthorne's *The Ancestral Footstep*, mentioned above, and, of course, of John Balderston's beautiful play, *Berkeley Square*, which was inspired by the James fragment.

KINGSLEY, CHARLES. *The Tutor's Story*

It is, to say the least, something of a shock for a critic to be confronted with a new novel by Charles Kingsley. Yet this has just been my experience with *The Tutor's Story* . . . which "Lucas Malet" lately found, in unfinished manuscript, among her father's papers, and has now revised and completed. The result seems to me very delightful and quite astonishingly fresh and harmonious . . . It is a simple dramatically told story, in which only two characters are of great importance young Lord Hartover, handsome and spoilt, and the teller of the tale, a lame scholar from Cambridge, who by his love for his very difficult pupil eventually plucks him from the snares and plots by which he is threatened.—*Punch, November 1, 1916*.

I knew my father had planned, and begun writing, two novels—one called *The Pilgrimage of Grace*, dealing with the suppression of the monasteries under Henry VIII; the other called *Darling, the History of a Wise Woman*, the scene of which was laid in the New Forest and the plot of which concerned the doings of certain French refugees in

HALF-TOLD TALES

the years immediately following The Terror—*From the Prefatory Note by his daughter, "Lucas Malei" (Mrs Mary St Léger Harrison).*

LA CALPRENÈDE, GAUTIER DE COSTES, SEIGNEUR DE. (1610-1663). Faramond: *Histoire de France*

La Calprenède and the Scudérys wrote the first real *romans à clef*. He wrote seven volumes of this, the first attempt at a novel of national history, and Pierre de Vau-morière wrote five more after his death.

LAWRENCE, DAVID HERBERT. Mr. Noon. (In *A Modern Lover*)

"Containing six short stories and twelve chapters of an unfinished novel not previously published in book form" (Publishers' announcement) "The novel is named *Mr. Noon*, and is pretty terrible, with the author alternately describing erotic scenes and providing his own Greek chorus of what is meant for sardonic comment, but is actually nothing but rather vulgar and unamusing carping at the antics of several commonplace lovers"—*Lorraine Pruette in Books, October 21, 1934*

LOUYS, PIERRE. *Psyche*

With a conclusion and notes by Claude Farrère (Covici, Friede, 1928 \$10) "In *Psyche* Louys parts company with Meleager and Theocritus, and even with Catullus, to write a romance of love which Gottfried von Strassburg or Wolfram von Eschenbach would have understood more easily than would the pagans. It has the breathless expectant quality of all high ecstasy, the perfection of a mood which a single jarring word would destroy. The completed outline of the story, supplied by Claude Farrère from memories of a conversation with Louys, is so infallibly right as to rouse the hope that M. Farrère is not deceived in his belief that Louys had written out the whole romance and that the entire manuscript may yet sometime be found. Even the present torso, however, such is its integrity of form, gives no real sense of incompleteness."—*Saturday Review of Literature, May 11, 1929.*

LITERARY CHARACTERS DRAWN FROM LIFE

LYTTON, EDWARD BULWER-LYTTON, 1ST BARON. *Pausanias the Spartan*

Edited by his son, 1875, and dedicated to Benjamin Hall Kennedy, Regius Professor of Greek at the University of Cambridge, who revised and corrected such fragments of the manuscript as Lytton was able to unearth. "... The imperfect manuscript now printed contains only the exposition of a tragedy. All the most striking effects, all the strongest dramatic situations, have been reserved for the pages of the manuscript which, alas! are either lost or unwritten"

MARLITT, E. *pseud.* (*Eugénie John*). *Das Eulenhaus*

Fast as they were available in German, Mrs A. L. Wister put them into English and Lippincott published them, till in 1887 "E. Marlitt" died and left *Das Eulenhaus* for W. Heimburg to finish the following year—*May Lamberton Becker in Books, May 19, 1935*.

MAUPASSANT, GUY DE *L'Angelus*

Jean Lahor, the poet, professionally known as Dr Cazalis, met Maupassant at Geneva. They persuaded [him] that Dorchain had been cured by the treatment, after suffering from exactly the same symptoms. This pious lie helped to calm him, and one day he produced a brief-case full of papers and showed the first fifty pages of his unfinished novel, *L'Angelus*. "I have not been able to write another page of it for a year. If the book is not finished in three months, I will kill myself." One night he read the fragment to his friends, and when he had done, he wept. He never finished the manuscript, but it was no fault of his that his threat was not carried out. . . His mother delivered the fragments of two novels, *L'Angelus* and *L'Ame Etrangère* . . . and Ollendorff began to issue the first collected edition of Maupassant as the century closed—*Ernest Boyd, "Guy de Maupassant; a Biographical Study."*

MEREDITH, GEORGE. *Celt and Saxon*

"Celt and Saxon" is not a novel developing to any climax or crisis. It is a disquisition upon national characteristics of much subtlety and considerable, sometimes

HALF-TOLD TALES

fatiguing, wit. England and Ireland—it is an odd union effected by bribery, cemented by coercion.—J. H. E. Crees, “*George Meredith; a Study of His Works and Personality.*”

NORRIS, FRANK. *Vandover and the Brute*

Vandover and the Brute was published in 1914, twelve years after Norris's death. Even at that time it was necessary for Charles Norris to cut out a number of expressions and omit an entire chapter to make it acceptable to the publisher. That Norris in his later fiction avoided much of the frank detail of the French naturalists may quite possibly be due to the writing of *Vandover*; the obvious unmarketability of the novel in America must have been impressed upon him at the time. In order to complete the book for publication, Charles Norris added about five thousand words to the manuscript, which however did not alter any essential feature of it—*Franklin Walker, “Frank Norris: a Biography.”*

OUIDA, *pseud.* (Louise de la Ramée). *Helianthus*

Ouida's last story, published, as she left it, in its incomplete form. *Helianthus* is a land, supposedly Italy, in which is enacted an international drama whose poignant note is liberty.—*Book Review Digest, 1908*

PAGE, THOMAS NELSON. *The Red Riders*

Rosewell Page, the author's brother and biographer, prefixes this explanation: “At the time of my brother's death he had completed the manuscript of *The Red Riders*, except for the last few pages, and for these he had prepared extensive notes. He had often talked with me about his plans for the story. Together we made a trip to South Carolina specifically for local data, and another trip to Colorado which resulted in additional local data. All this enabled me to put his notes into final form in accordance with the spirit and design of the story. The setting, motif, and characters are altogether his, and with the exception of these few final pages, some slight omissions and trifling verbal changes, the book stands as my brother left it. . . .”

PATER, WALTER. *Gaston de Latour*; an Unfinished Romance

Gaston de Latour was probably begun by Mr Pater not long after the completion of *Marius*. Five chapters appeared successively in *Macmillan's Magazine* in the months of June to October, 1889. One more chapter appeared, as an independent article, in the *Fortnightly Review* for August 1889, under the title "Giordano Bruno" This chapter was afterwards largely revised, and marked Chapter VII, as it is here printed

The work, if completed, would have been a parallel study of character to *Marius the Epicurean*, the scene shifted to another age of transition, when the old fabric of belief was breaking up, and when the problem of man's destiny and his relations to the unseen was undergoing a new solution. The interest would have centered round the spiritual development of a refined and cultivated mind, capable of keen enjoyment in the pleasures of the senses and of the intellect, but destined to find its complete satisfaction in that which transcends both—*Charles L Shadwell*.

PEACOCK, THOMAS LOVE. *The Lord of the Hills*

Besides *Peter of Provence*, which his cousin Harriet Love understood him to say he had completed—but of which only one faint and dubious vestige remains—Peacock commenced five romances which he left unfinished. One of these, "Calidore," belongs to an early period; three others, "Boosabout Abbey," "Cotswold Chace," and "Julia Procula," are among his last productions. The present editor, who for the first time published a portion of "Calidore" in his collective edition of Peacock's writings (*Calidore and Miscellanea* London, Dent, 1891) then thought that it had immediately succeeded "Melincourt," which would give a date of 1817-18. He is now inclined to consider it prior to "Melincourt," which would give it a date of 1816-17. The fragment of an unnamed story following "Julia Procula," which we have ventured to entitle *The Lord of the Hills*, is perhaps the most interesting of any. It is the only one of Peacock's fictions of which the scene is laid in a foreign country, and, altho he frequently introduces a ghost story with evident relish, this is his only tale based

HALF-TOLD TALES

upon the supernatural. The original MS is in pencil, seeming to indicate a first draft, but there is little alteration. Nothing can be more easy and masterly than the progress of the story up to the point where, without any preliminary warning, Pegasus suddenly lays back his ears, furls his pinions and refuses to move another yard—*Richard Garnett, "Thomas Love Peacock Letters to Edward Hookham and Percy B Shelley With Fragments of Unpublished MSS. Edited by Richard Garnett for the Members of the Bibliophile Society Boston, 1910 Printed for Members Only"*

SALTUS, EDGAR The Golden Flood. Unpublished

He left the rough draft of eleven and a half chapters of a novel called *The Golden Flood*—“*Authors Today and Yesterday*,” edited by Stanley J Kunitz

SCHREINER, OLIVE From Man to Man; or Perhaps Only. . .

Edited, with an introduction, by her husband, S C Cronwright-Schreiner “This posthumous and unfinished novel, begun when the author was a girl of eighteen and worked at intermittently all the rest of her life, is a passionate outpouring of Olive Schreiner’s convictions about the relations between man and woman. The story is of two sisters, one highly intelligent and idealistic, made wretched by her husband’s infidelities and sensuality; the other, simple-minded and beautiful, driven into a life of prostitution by men’s lack of understanding and women’s cruelty. The scene is set mainly in South Africa”—*Book Review Digest, 1927*

SCOTT, SIR WALTER. The Siege of Malta

When on November 22 he entered Malta harbour he felt some vigor returning to both body and mind. He stayed three weeks in the island, living at a hotel tho various private houses were offered to him, and was well enough to attend a ball given in his honour. The place gave him an idea for a new novel to be called “The Siege of Malta,” and a short story “Il Bizarro,” at which he worked for the next few months; both are still extant in manuscript,

LITERARY CHARACTERS DRAWN FROM LIFE

SCOTT, SIR WALTER. *The Siege of Malta—Continued*

but it may be hoped that no literary resurrectionist will ever be guilty of the crime of giving them to the world.—*John Buchan, "Sir Walter Scott"*

SHEEHAN, PATRICK AUGUSTINE, VERY REV. CANON.
Tristram Lloyd

Edited and completed by the Rev H Gaffney, O. P.
"A literary fragment of this nature must either be relegated to oblivion or published under judicious editorship. The Publishers have chosen the latter alternative, confident that their decision will be applauded by all lovers of the gentle Canon of Doneraile. They know that those who have caught the Canon's apostolic message in his other writings will not miss it in the story of *Tristram Lloyd*."—*Publishers' preface Longmans, 1928*

SMITH, FRANCIS HOPKINSON. *Enoch Crane*

Begun by F Hopkinson Smith and finished by his son, F Berkeley Smith. "It is evident that the scenes, the characters, the scheme of *Enoch Crane* are Mr. Hopkinson Smith's. They bear every trace of his mind and hand. But the execution is clearly another's. The melodrama, the violent transitions, the extravagant humor, are not his .. To read *Enoch Crane* is to take part in an interesting literary experiment and nothing more"—*E. F Edgett in the Boston Transcript, September 9, 1916*

STENDHAL, *pseud.* (Marie Henri Beyle). *Lamiel; or The Ways of the Heart*

Lamiel is Stendhal's last work; he was engaged in writing it when he died. He must have begun it before 1839, for when the *Chartreuse de Parme* appeared in that year he announced a two-volume novel entitled "Amiel" . . . The original edition of *Lamiel* appeared posthumously in 1889, almost fifty years after Stendhal's death, thanks to the efforts of Casimir Stryienski. The book was long out of print, and save for a limited edition some two years ago, virtually unobtainable. It has not yet appeared in the authoritative Champion edition. It appears now for the first time in English. *Lamiel* is of course unfinished: it is not unreasonable to believe that the completed work

HALF-TOLD TALES

would have been twice as long. The plan of the book, given in the Conclusion, shows how far the story would have reached and what perfect grist it would have proved for Stendhal's mill. Yet the present volume is much more than a fragment of Stendhaliana. The study of the development of a character such as Lamiel's; the fine mordant sketches of the Duchess, of the Young Duke, and especially of Dr. Sansfin, the simple and delicate treatment of the Abbé Clement are in themselves priceless. Again, such incidents as Lamiel's search for the meaning of love, her discovery of it, her elopement with Fedor and her affair with the Comte d'Aubigné-Nerwinde make rich, swift, racy reading.—*Jacques Le Clerq, Introduction to the novel.*

STEVENSON, ROBERT LOUIS *The Great North Road*, etc.

"Sophia Scarlet," a sentimental novel of planters' life in the South Seas; "Heathercat," a tale of covenanting times and of the Darien adventure; "The Young Chevalier," a historical romance partly founded on facts supplied by Andrew Lang—all never got beyond a chapter or two, according to Sir Sidney Colvin in the *Dictionary of National Biography*. The latter two and *The Great North Road* (the last-named first published in the 1895 Christmas number of the *Illustrated London News*) are published in Vol. XXII of Scribner's Thistle Edition of Stevenson. These three and *Weir of Hermiston* are obtainable in the Scribner popular-priced South Seas edition.

. St. Ives

St. Ives belongs to the same order as *Catrina*. It is accomplished and bad. . . . It is worthy of remark that Sir Arthur Quiller-Couch, who completed the book, is responsible for its most thrilling and impressive moments.—*Frank Swinerton, "R. L. Stevenson, a Critical Study."*

. Weir of Hermiston

With the words last printed, "a wilful convulsion of brute nature," the romance of *Weir of Hermiston* breaks off. They were dictated, I believe, on the very morning of the writer's sudden seizure and death. *Weir of Hermiston*

LITERARY CHARACTERS DRAWN FROM LIFE

thus remains in the work of Stevenson what "Edwin Drood" is in the work of Dickens or "Denis Duval" in that of Thackeray; or rather it remains relatively more, for if each of those fragments holds an honorable place among its author's writings, among Stevenson's the fragment of "Weir" holds certainly the highest.—*Sir Sidney Colvin*

SURTEES, ROBERT SMITH. Young Tom Hall; His Heart-Aches and Horses

This unfinished sporting novel began anonymously as a serial in 1851 in Colburn's *New Monthly Magazine*, edited by Harrison Ainsworth, and came to an abrupt end twelve months later when Ainsworth offended Surtees by advertising his name as the author of the novel. "An expression of regret, and assurance that the offending advertisement with Surtees' name had been withdrawn—as actually was done—and the matter would have blown over; the author would have pursued his way, and we should have known all he yet had in his mind to tell of Tom Hall which of his several loves, if any, he married; how he distinguished himself as an officer in Lord Lavender's yeomanry corps; what was the ultimate fate of that accomplished flirt, Miss Blunt. A little more tact on Ainsworth's part, and we should have had the whole story, and a different 'Ask Mamma'"—*E. D. Cummings, Introduction to the novel.*

THACKERAY, WILLIAM MAKEPEACE. Denis Duval

In the fragment of *Denis Duval*, left unfinished at his death, there is the old freshness and power Rye, the picturesque red-roofed island in the Romney Marsh levels, and neighboring Winchelsea—these, in his narrative, are peopled again with their old motley population of smugglers and Huguenot refugees, Roman Catholic squires and gentlemen of the King's Navy.—*Herman Merivale and Frank T. Marzials, "Life of W. M. Thackeray."*

THOMPSON, DANIEL PIERCE. The Honest Lawyer; or, The Fair Castaway

First published in *The Novelist of Vermont; a Biographical and Critical Study of Daniel Pierce Thompson*, by John E. Flitcroft (Harvard University Press, 1929).

This novel by the author of *The Green Mountain Boys* was left uncompleted at his death. "The 'founding facts,' as he calls them, constitute a preliminary outline of the story. This posthumous novel is here printed for the first time from the original manuscript in the possession of Mr. Charles M. Thompson."

TROLLOPE, ANTHONY. *The Land Leaguers*

The writing of *The Land Leaguers* had been prepared for by his final stay, during some weeks, on the other side of St. George's Channel, in the spring of 1882. To that period belongs his decisive separation from Gladstonian liberalism. Trollope's two greatest contemporaries, Thackeray and Dickens, did not live to finish their last novels, "Denis Duval" and "Edwin Drood" respectively. So, too, it was with Trollope himself. After a journey to Italy about a year before his death he prepared himself for writing *The Land Leaguers* by two tours in Ireland. This was one of the only two books—*Framley Parsonage* having been the other—whose publication began before the closing chapter had been written; it was therefore destined to remain a fragment.—T. H. S. Escott, "Anthony Trollope; His Work, Associates and Literary Originals"

TWAIN, MARK, pseud. (SAMUEL LANGHORNE CLEMENS). *3,000 Years Among the Microbes, By a Microbe. With Notes Added By the Same Hand 7,000 Years Later.* Translated from the Original Microbic by Mark Twain. Unpublished

A sort of scientific revel—or revelry—the autobiography of a microbe that had been a man, and thru a failure in a biological experiment transformed into a cholera germ when the experimenter was trying to turn him into a bird. His habitat was the person of a disreputable tramp named Blitzowski, a human continent of vast areas, with seething microbic nations and fantastic life problems. It was a satire, of course—Gulliver's *Lilliput* outdone—a sort of scientific, socialistic, mathematical jamboree. He tired of it before it reached completion, tho not before it had attained the proportions of a book of size. As a whole it would

LITERARY CHARACTERS DRAWN FROM LIFE

hardly have added to his reputation, tho it is not without fine and humorous passages, and certainly not without interest.—*Albert Bigelow Paine*, “*Mark Twain; a Biography*.”

WEBSTER, HENRY KITCHELL. *The Alleged Great Aunt*

Vincent Starrett put me on the trail of this. The writing Ayer sisters, Janet Ayer Fairbanks, author of *Bright Land*, and Margaret Ayer Barnes, author of *Years of Grace*, have done the work of completion.

WIGGIN, KATE DOUGLAS. *Comin' Thro' Rye*. Unpublished

Unfinished sketches. “These are six in number, the one which is most nearly completed being a novelette, *Comin' Thro' Rye*, which was written in collaboration with our dearly beloved sister-authors, Mary and Jane Findlater. Six chapters of this story were finished, but the two writers who had remained had no heart to go on with the work after my sister had left them, altho a sketch of the concluding chapters had been outlined.”—*Nora Archibald Smith*, “*Kate Douglas Wiggin As Her Sister Knew Her*”

WILSON, ROMER (FLORENCE ROMA MUIR WILSON; MRS. EDWARD J. O'BRIEN). *Once in May*. Polonaise. Unpublished

During the last two years of her life Miss Wilson was working on two novels in Continental setting which she intended to call *Once in May* and *Polonaise*.—“*Authors Today and Yesterday*”

Or call up him that left half told
The story of Cambuscan bold,
Of Camball, and of Algarsife,
And who had Canace to wife...

—*Il Penseroso*.

Poetry of the Supernatural

Foreword

Lafcadio Hearn, in his *Interpretations of Literature* (one of the most valuable and delightful books on literature which have been written in our time), says: "Let me tell you that it would be a mistake to suppose that the stories of the supernatural have had their day in fine literature. On the contrary, wherever fine literature is being produced, either in poetry or in prose, you will find the supernatural element very much alive. . . But without citing other living writers, let me observe that there is scarcely any really great author in European literature, old or new, who has not distinguished himself in the treatment of the supernatural. In English literature, I believe, there is no exception—even from the time of the Anglo-Saxon poets to Shakespeare, and from Shakespeare to our own day. And this introduces us to the consideration of a general and remarkable fact—a fact that I do not remember to have seen in any books, but which is of very great philosophical importance; there is something ghostly in all great art, whether of literature, music, sculpture, or architecture."

Feeling this, Mr. Walbridge has compiled the following list. It is not a bibliography, nor even a "contribution toward" a bibliography, nor a "reading list," in the usual sense, but the intelligent selection of a number of instances in which poets, major and minor, have turned to ghostly themes. If it causes you, reading one of its quotations, to hunt for and read the whole poem, it will have served its purpose. If it tells you of a poem you have never read—and so gives you a new pleasure—or if it reminds you of one you had forgotten, it will have been sufficiently useful. But for those who are

LITERARY CHARACTERS DRAWN FROM LIFE

fond of poetry, and fond of recollecting poems which they have enjoyed, it is believed that the list is not without interest in itself. Its quotations are taken from the whole great range of English poetry, both before and after the time of him "who made Prospero the magician, and gave him Caliban and Ariel as his servants, who heard the Tritons blowing their horns round the coral reefs of the Enchanted Isle, and the fairies singing to each other in a wood near Athens, who led the phantom kings in dim procession across the misty Scottish heath, and hid Hecate in a cave with the weird sisters."

EDMUND PEARSON

Poetry of the Supernatural

*Like one that on a lonesome road
Doth walk in fear and dread,
And having once turned round, walks on,
And turns no more his head;
Because he knows a frightful fiend
Doth close behind him tread*

—*Rime of the Ancient Mariner.*

THE OLDER POETS

ALLINGHAM, WILLIAM. *A Dream.* (In Charles Welsh's
The Golden Treasury of Irish Songs and Lyrics)

I heard the dogs howl in the moonlight night.
I went to the window to see the sight
All the dead that ever I knew
Going one by one and two by two.

ARNOLD, MATTHEW. *The Forsaken Merman*

In its delicate loveliness "The Forsaken Merman" ranks high among Mr. Arnold's poems. It is the story of a Sea-King, married to a mortal maiden, who forsook him and her children under the impulse of a Christian conviction that she must return and pray for her soul.—*H. W. Paul.*

She sate by the pillar: we saw her clear;
"Margaret, hist! Come quick, we are here!
Dear heart," I said, "We are long alone;
The sea grows stormy, the little ones moan."
But, ah, she gave me never a look,
For her eyes were seal'd to the holy book.

St. Brandan

. . . a picturesque embodiment of a strange mediaeval legend touching Judas Iscariot, who is supposed to be released from Hell for a few hours every Christmas because he had done in his life a single deed of charity.—*H. W. Paul.*

LITERARY CHARACTERS DRAWN FROM LIFE

BARLOW, JANE. Three Throws and One. (In Walter Jerrold's *The Book of Living Poets*)

At each throw of my net there's a life must go
down into death on the sea
At each throw of my net it comes laden, O rare,
with my wish back to me
With my choice of all treasures most peerless
that lapt in the oceans be

BOYD, THOMAS. The King's Son. (In Padric Gregory's *Modern Anglo-Irish Verse*)

Who rideth through the driving rain
At such a headlong speed?
Naked and pale he rides amain,
Upon a naked steed

BROWNING, ELIZABETH BARRETT. The Lay of the Brown Rosary

Who meet there, my mother, at dawn and at even?
Who meet by that wall, never looking at heaven?
O sweetest my sister, what doeth with thee
The ghost of a nun with a brown rosary
And a face turned from heaven?

BROWNING, ROBERT. Mesmerism

And the socket floats and flares,
And the house-beams groan
And a foot unknown
Is surmised on the garret stairs
And the locks slip unawares. . .

BUCHANAN, ROBERT. The Ballad of Judas Iscariot. (In Stedman's *Victorian Anthology*)

The beauty is chiefly in the central idea of forgiveness, but the workmanship of this composition has also a very remarkable beauty, a Celtic beauty of weirdness, such as we seldom find in a modern composition touching religious tradition.—*Lafcadio Hearn*.

The body of Judas Iscariot
Lay stretched along the snow.
'Twas the soul of Judas Iscariot
Ran swiftly to and fro.



From illustration by Gerald Metcalfe
for Coleridge's "Christabel"

POETRY OF THE SUPERNATURAL

CARLETON, WILLIAM. Sir Turlough, or The Church-yard Bride. (In Stopford Brooke's *A Treasury of Irish Poetry*)

The churchyard bride is accustomed to appear to the last mourner in the churchyard after a burial, and, changing its sex to suit the occasion, exacts a promise and a fatal kiss from the unfortunate lingerer.

He pressed her lips as the words were spoken,
Killeevy, O Killeevy!
And his banshee's wail—now far and broken—
Murmured "Death" as he gave the token
By the bonny green woods of Killeevy.

CHATTERTON, THOMAS The Parliament of Sprites

"The Parliament of Sprites" is an interlude played by Carmelite friars at William Canyng's house on the occasion of the dedication of St Mary Redcliffe's. One after another the "antichi spiriti dolenti" rise up and salute the new edifice: Nimrod and the Assyrians, Anglo-Saxon ealdormen and Norman knights templars, and citizens of ancient Bristol—*H. A. Beers.*

COLERIDGE, SAMUEL TAYLOR Christabel

The thing attempted in "Christabel" is the most difficult of execution in the whole field of romance—witchery by daylight—and the success is complete—*John Gibson Lockhart.*

—. The Rime of the Ancient Mariner

About, about, in reel and rout
The death-fires danced at night;
The water, like a witch's oils,
Burnt green, and blue, and white

CORTISSOZ, ELLEN MACKAY HUTCHINSON. On Kingston Bridge. (In Stedman's *American Anthology*)

'Twas all souls' night, and to and fro
The quick and dead together walked,
The quick and dead together talked,
On Kingston bridge.

CRAWFORD, ISABELLA VALANCY. The Mother's Soul.
(In John Garvin's *Canadian Poets and Poetry*)

Another elaborate variation on the theme of the return of a mother from her grave to rescue her children. Miss Crawford's mother does not go as far as the ghost in Robert Buchanan's "Dead Mother," who not only makes three trips to assemble her neglected family, but manages to appear to their delinquent father, to his great discomfort and the permanent loss of his sleep.

DOBELL, SYDNEY. The Ballad of Keith of Ravelston.
(In *The Oxford Book of English Verse*)

A ballad unsurpassed in our literature for its weird suggestiveness—Richard Garnett

She makes her immemorial moan,
She keeps her shadowy kine;
O, Keith of Ravelston,
The sorrows of thy line!

DRUMMOND, WILLIAM HENRY. The Last Portage. (In Wilfred Campbell's *The Oxford Book of Canadian Verse*)

An' oh! mon Dieu! w'en he turn hees head
I'm seein' de face of my boy is dead

EATON, ARTHUR WENTWORTH HAMILTON. The Phantom Light of the Baie des Chaleurs. (In T. H. Rand's *A Treasury of Canadian Verse*)

This was the last of the pirate crew;
But many a night the black flag flew
From the mast of a spectre vessel sailed
By a spectre band that wept and wailed
For the wreck they had wrought on the sea,
on the land,
For the innocent blood they had spilt on the
sand
Of the Baie des Chaleurs.

FIELD, EUGENE. The Peter-bird. (In his *Songs and Other Verse*)

These are the voices of those left by the boy
in the farmhouse,

POETRY OF THE SUPERNATURAL

When, with his laughter and scorn, hatless
and bootless and sockless,
Clothed in his jeans and his pride, Peter
sailed out in the weather,
Broke from the warmth of his home into
that fog of the devil,
Into the smoke of that witch brewing her
damnable porridge!

FRENEAU, PHILIP. The Indian Burying-ground. (In Stedman's *American Anthology*)

By midnight moons, o'er moistening dews,
In habit for the chase arrayed,
The hunter still the deer pursues,
The hunter and the deer—a shade

GRAVES, ALFRED PERCEVAL. The Song of the Ghost. (In Padric Gregory's *Modern Anglo-Irish Verse*)

O hush your crowing, both grey and red,
Or he'll be going to join the dead;
O cease from calling his ghost to the mould
And I'll come crowning your combs with gold

GUINEY, LOUISE IMOGEN. Peter Rugg, the Bostonian. (In Warner's Library of the World's Best Literature, v. 41)

Upon those wheels on any path
The rain will follow loud,
And he who meets that ghostly man
Will meet a thunder-cloud
And whosoever speaks with him
May next bespeak his shroud

HARTE, FRANCIS BRET. A Greypoint Legend

Still another phantom ship, a treacherous hulk that broke
from its moorings and drifted with a crew of children into
the fog.

HAWKER, ROBERT STEPHEN. Mawgan of Melhuach. (In Stedman's *Victorian Anthology*)

Hard was the struggle, but at the last
With a stormy pang old Mawgan past,
And away, away, beneath their sight,
Gleam'd the red sail at pitch of night.

LITERARY CHARACTERS DRAWN FROM LIFE

HAWTHORNE, JULIAN. Were-wolf. (In Stedman's *American Anthology*)

Dabbled with blood are its awful lips
Grinning in horrible glee.
The wolves that follow with scurrying feet
Sniffing that goblin scent, at once
Scatter in terror, while it slips
Away, to the shore of the frozen sea.

HERRICK, ROBERT The Hag

The Hag is astride
This night for to ride,
The Devil and she together
Through thick, and through thin,
Now out, and then in
Though ne'er so foul be the weather

HOOD, THOMAS The Haunted House

O'er all there hung a shadow and a fear
A sense of mystery the spirit daunted
And said, as plain as whisper in the ear,
"The place is Haunted!"

HOUGHTON, GEORGE. The Handsel Ring. (In Stedman's *American Anthology*)

A man and maid are plighting their troth in the tomb
of an old knight, the girl's father, when the man lucklessly
drops the ring through a crack in the floor of the tomb

"Let not thy heart be harried and sore
For a little thing!"
"Nay! but behold what broodeth there!
See the cold sheen of his silvery hair!
Look how his eyeballs roll and stare,
Seeking thy handsel ring!"

HUGO, VICTOR. The Djinns. (In Charles A. Dana's *The Household Book of Poetry*)

Ha! they are on us, close without!
Shut tight the shelter where we lie!
With hideous din the monster rout,
Dragon and vampire, fill the sky!

POETRY OF THE SUPERNATURAL

JOYCE, PATRICK WESTON The Old Hermit's Story. (In Padric Gregory's *Modern Anglo-Irish Verse*)

My curragh sailed on the western main,
And I saw, as I viewed the sea,
A withered old man upon a wave,
And he fixed his eyes on me.

KEATS, JOHN. La Belle Dame sans Merci

I saw pale kings, and princes too,
Pale warriors, death-pale were they all;
Who cry'd—"La belle dame sans merci
Hath thee in thrall."

Lamia

"A serpent!" echoed he; no sooner said,
Than with a frightful scream she vanished
And Lycius' arms were empty of delight,
As were his limbs of life, from that same night.

KINGSLEY, CHARLES The Weird Lady

The swevens came up round Harold the earl
Like motes in the sunnè beam;
And over him stood the Weird Lady
In her charmèd castle over the sea,
Sang "Lie thou still and dream"

LECONTE DE LISLE, CHARLES. Les Elfes. (In *The Oxford Book of French Verse*)

—Ne m'arrête pas, fantôme odieux!
Je vais épouser ma belle aux doux yeux.
—O mon cher époux, la tombe éternelle
Sera notre lit de noce, dit-elle
Je suis morte!—Et lui, la voyant ainsi,
D'angoisse et d'amour tombe mort aussi

LOCKHART, ARTHUR JOHN. The Waters of Carr. (In T. H. Rand's *A Treasury of Canadian Verse*)

'Tis the Indian's babe, they say,
Fairy stolen; changed a fay;
And still I hear her calling, calling, calling,
In the mossy woods of Carr!

LITERARY CHARACTERS DRAWN FROM LIFE

LONGFELLOW, HENRY WADSWORTH. The Ballad of Carmilhan

For right ahead lay the Ship of the Dead
The ghostly Carmilhan!
Her masts were stripped, her yards were bare,
And on her bowsprit, poised in air,
Sat the Klaboterman.

MACDONALD, GEORGE. Janet. (In Linton and Stoddard's *Ballads and Romances*)

The night was lown and the stars sat still
A glintin' down the sky;
And the souls crept out of their mouldy graves
A' dank wi' lying by.

MCKAY, CHARLES. The Kelpie of Corrievreckan. (In Dugald Mitchell's *The Book of Highland Verse*)

And every year at Beltan E'en
The Kelpie gallops across the green
On a steed as fleet as the wintry wind,
With Jessie's mournful ghost behind.

MACKENZIE, DONALD A. The Banshee. (In *The Book of Highland Verse*)

The linen that would wrap the dead
She beetled on a stone,
She stood with dripping hands, blood-red,
Low singing all alone—
"His linen robes are pure and white,
For Fergus More must die tonight"

MALLET, DAVID. William and Margaret. (In W. M. Dixon's *The Edinburgh Book of Scottish Verse*)

The hungry worm my sister is,
The winding sheet I wear.
And cold and weary lasts our night,
Till that last morn appear.

MOORE, THOMAS. The Lake of the Dismal Swamp

They made her a grave too cold and damp
For a soul so warm and true;
And she's gone to the Lake of the Dismal Swamp
Where all night long, by a firefly lamp,
She paddles her birch canoe.

POETRY OF THE SUPERNATURAL

MORRIS, WILLIAM. The Tune of Seven Towers

No one walks there now;
Except in the white moonlight
The white ghosts walk in a row,
If one could see it, an awful sight.
"Listen!" said Fair Yolande of the flowers,
"This is the tune of Seven Towers."

ÖSTERLING, ANDERS. Meeting of Phantoms. (In Charles Wharton Stork's *Anthology of Swedish Lyrics from 1750 to 1915*)

I in a vision
Saw my lost sweetheart,
Fearlessly toward me
I saw her stray.
So pale! I thought then;
She smiled her answer:
"My heart, my spirit,
I've kissed away."

O'SULLIVAN, VINCENT. He Came on Holy Saturday.
(In Padric Gregory's *Modern Anglo-Irish Verse*)

To-night on holy Saturday
The weary ghost came back,
And laid his hand upon my brow,
And whispered me, "Alack!
There sits no angel by the tomb,
The Sepulchre is black."

POE, EDGAR ALLAN. The Conqueror Worm

Through a circle that ever returneth in
To the self-same spot,
And much of Madness, and more of Sin,
And Horror the soul of the plot.

Ulalume

And we passed to the end of a vista,
But were stopped by the door of a tomb—
By the door of a legended tomb;
And I said—"What is written, sweet sister,
On the door of that legended tomb?"
She replied—"Ulalume—Ulalume—
'Tis the vault of thy lost Ulalume."

ROSSETTI, CHRISTINA

She never doubts but she always wonders. Again and again in imagination she crosses the bridge of death and explores the farther shore. Her ghosts come back with familiar forms, familiar sensations, and familiar words.—*Elisabeth Luther Cary*.

—. A Chilly Night

I looked and saw the ghosts
Dotting plain and mound.
They stood in the blank moonlight
But no shadow lay on the ground
They spoke without a voice
And they leaped without a sound.

—. Goblin Market

“Lie close,” Laura said,
Pricking up her golden head
“We must not look at goblin men,
We must not buy their fruits;
Who knows upon what soil they fed
Their hungry thirsty roots?”

ROSSETTI, DANTE GABRIEL. Eden Bower

It was Lilith the wife of Adam.
(Eden Bower's in flower)
Not a drop of her blood was human,
But she was made like a soft sweet woman.

—. Sister Helen

Its forty-two short verses unfold the whole story of the wronged woman's ruthless vengeance on her false lover as she watches the melting of the “waxen man” which, according to the old superstitions, is to carry with it the destruction, body and soul, of him in whose likeness it was fashioned.—*H. R. Fox-Bourne*.

“Ah! What white thing at the door has cross'd,
Sister Helen?
Ah! What is this that sighs in the frost?”
“A soul that's lost as mine is lost,
Little brother!”
(O Mother, Mary Mother,
Lost, lost, all lost, between Hell and Heaven!)

POETRY OF THE SUPERNATURAL

SCOTT, SIR WALTER. *Child Dyring*

'Twas lang i' the night, and the bairnies grat.
Their mither she under the mools heard that.

—. *The Dance of Death*

A vision appearing to a Scottish sentinel on the eve of Waterloo.

Down the destined plain
'Twixt Britain and the bands of France
Wild as marsh-borne meteor's glance,
Strange phantoms wheeled a revel dance
And doom'd the future slain.

SCOTT, WILLIAM BELL. *The Witch's Ballad.* (In *The Oxford Book of English Verse*)

Drawn up I was right off my feet,
Into the mist and off my feet,
And, dancing on each chimney top
I saw a thousand darling imps
Keeping time with skip and hop.

SHAIRP, JOHN CAMPBELL. *Cailleach bein-y-vreich.* (In Stedman's *Victorian Anthology*)

Then I mount the blast, and we ride full fast,
And laugh as we stride the storm,
I, and the witch of the Cruachan Ben
And the scowling-eyed Seul-Gorm.

SHANLY, C. D. *The Walker of the Snow.* (In Stedman's *Victorian Anthology*)

. . . I saw by the sickly moonlight
As I followed, bending low,
That the walking of the stranger
Left no footmarks on the snow.

SHARP, WILLIAM. ("Fiona McLeod.") *Cap'n Goldsack*

Down in the yellow bay where the scows are sleeping,
Where among the dead men the sharks flit to and fro—
There Cap'n Goldsack goes creeping, creeping, creeping,
Looking for his treasure down below.

LITERARY CHARACTERS DRAWN FROM LIFE

SOUTHEY, ROBERT. The Old Woman of Berkeley

I have 'nointed myself with infant's fat,
The fiends have been my slaves.
From sleeping babes I have sucked the breath,
And breaking by charms the sleep of death,
I have call'd the dead from their graves.
And the Devil will fetch me now in fire
My witchcrafts to atone;
And I who have troubled the dead man's grave
Will never have rest in my own.

STEPHENS, RICCARDO. The Phantom Piper. (In *The Book of Highland Verse*)

But when the year is at its close
Right down the road to Hell he goes.
There the gaunt porters all agrin
Fling back the gates to let him in,
Then damned and devil, one and all,
Make mirth and hold high carnival.

SWINBURNE, ALGERNON CHARLES. After Death. (In *Poems and Ballads, First Series*)

The four boards of the coffin lid
Heard all the dead man did.
The first curse was in his mouth,
Made of grave's mould and deadly drouth.

TAYLOR, WILLIAM. Lenore

The most successful rendering of Bürger's much-translated "Lenore," and the direct inspiration of Scott's "William and Helen."

Tramp, tramp across the land they speede,
Splash, splash across the sea:
"Hurrah! The dead can ride apace.
Dost fear to ride with me?"

WATSON, ROSAMUND MARRIOTT-. The Farm on the Links. (In *The Oxford Book of Victorian Verse*)

What is it cries with the crying of the curlews?
What comes apace on those fearful, stealthy feet?
Back from the chill sea-deeps, gliding o'er the
sand dunes,
Home to the old home, once again to meet?

WHITTIER, JOHN GREENLEAF. *The Dead Ship of Harps-well*

No foot is on thy silent deck,
Upon thy helm no hand,
No ripple hath the soundless wind
That smites thee from the land.

—. *The Old Wife and the New*

Ring and bracelet all are gone,
And that ice-cold hand withdrawn;
But she hears a murmur low,
Full of sweetness, full of woe,
Half a sigh and half a moan.
"Fear not! Give the dead her own."

MORE RECENT POETS

*The darkness behind me is burning with eyes,
It needs not my turning, I know otherwise:
The air is a-quiver with rustle of wings
And I feel the cold shiver of spiritual things!*
—"Instinct and Reason" from *The Book of Winifred Maynara*

BENÉT, WILLIAM ROSE. *Devil's Blood.* (Second Film in "Films," in *The Burglar of the Zodiac*)

... Down the path—
Is it but shadow?—steals a thread of wrath,
A red bright thread. It reaches him. He reels.
Wet! Warm! Wily athwart his step it steals
And stains his white court footgear, toes to heels.

BROOKE, RUPERT. *Dead Men's Love.* (In his *Collected Poems*. 1908)

There was a damned successful Poet.
There was a Woman like the sun.
And they were dead. They did not know it.
They did not know their time was done.

—. *Hauntings*

So a poor ghost, beside his misty streams,
Is haunted by strange doubts, evasive dreams.

LITERARY CHARACTERS DRAWN FROM LIFE

BURNET, DANA. Ballad of the Late John Flint. (In his *Poems*. 1915)

The Bridegroom smiled a twisted smile,
"The wine is strong," he said
The Bride she twirled her wedding ring
Nor lifted up her head;
And there were three at John Flint's board,
And one of them was dead

CAMPBELL, WILLIAM WILFRED. The Mother. (In John W. Garvin's *Canadian Poets and Poetry*)

I dreamed that a rose-leaf hand did cling;
Oh, you cannot bury a mother in spring!

I nestled him soft to my throbbing breast,
And stole me back to my long, long rest

—. The Were-wolves. (In Stedman's *Victorian Anthology*)

Each panter in the darkness
Is a demon-haunted soul,
The shadowy, phantom were-wolves
That circle round the pole

CARMAN, BLISS. The Nancy's Pride. (In his *Ballads of Lost Haven*)

Her crew lean forth by the rotting shrouds
With the Judgment in their face;
And to their mates' "God save you!"
Have never a word of grace.

—. The Yule Guest. (In *Ballads of Lost Haven*)

But in the Yule, O Yanna,
Up from the round dim sea
And reeling dungeons of the fog,
I am come back to thee!

CHALMERS, PATRICK R. The Little Ghost. (In his *Green Days and Blue Days*)

Down the long path, beset
With heaven-scented, haunting mignonette,
The gardeners say
A little grey
Ghost-lady walks!

COLUM, PADRAIC. The Ballad of Downal Baun. (In *Wild Earth and Other Poems*)

"O dream-taught man," said the woman—
She stood where the willows grew,
A woman from the country
Where the cocks never crew

COUCH, ARTHUR QUILLER-. Dolor Oogo. (In John Masefield's *A Sailor's Garland*)

Thirteen men by Ruan Shore,
Dolor Oogo, Dolor Oogo,
Drownèd men since 'eighty-four
Down in Dolor Oogo.
On the cliff against the sky,
Ailsa, wife of Malachi
That cold woman—
Sits and knits eternally

DE LA MARE, WALTER The Keys of Morning. (In his *The Listeners*)

She slanted her small bead-brown eyes
Across the empty street
And saw Death softly watching her
In the sunshine pale and sweet

The Listeners

But only a host of phantom listeners
That dwelt in the lone house then
Stood listening in the quiet of the moonlight
To that voice from the world of men:
Stood thronging the faint moonbeams on
the dark stair
That goes down to the empty hall,
Hearkening in an air stirred and shaken
By the lonely Traveller's call.

The Witch

All of these dead were stirring
Each unto each did call,
"A witch, a witch is sleeping
Under the churchyard wall."

LITERARY CHARACTERS DRAWN FROM LIFE

DOLLARD, FATHER. Ballad of the Banshee. (In J. W. Garvin's *Canadian Poets and Poetry*)

Mother of mercy! there she sat,
A woman clad in a snow-white shroud,
Streamed her hair to the damp moss-mat,
White the face on her bosom bowed!

FLETCHER, JOHN GOULD The Ghosts of an Old House.
(In his *Goblins and Pagodas*)

Yet I often wonder
If these things are really dead
If the old trunks never open
Letting out grey flapping things
at twilight.
If it is all as safe and dull
As it seems?

FURLONG, ALICE. The Warnings. (In Padric Gregory's *Modern Anglo-Irish Verse*)

I was weaving by the door-post, when I heard the
Death-Watch beating;
And I signed the Cross upon me, and I spoke
the Name of Three.
High and fair, through cloud and air, a silver moon
was fleeting,
But the night began to darken as the Death-
Watch beat for me.

GIBSON, WILFRID WILSON. The Blind Rower. (In his *Collected Poems*. 1917)

Some say they saw the dead man steer—
The dead man steer the blind man home—
Though, when they found him dead,
His hand was cold as lead.

Comrades

As I was marching in Flanders
A ghost kept step with me—
Kept step with me and chuckled,
And muttered ceaselessly.

GIBSON, WILFRID WILSON. The Lodging House

And when at last I stand outside
My garret door I hardly dare
To open it,
Lest when I fling it wide
With candle lit
And reading in my only chair
I find myself already there

HAGEDORN, HERMANN. The Last Faring. (In *Poems and Ballads*)

THE FATHER

Into the storm he drives! Full is the sail;
But the wind blows wilder and shriller!

THE SON

'Tis the ghost of a Sea-King, my father,
rigid and pale,
That holds so firm the tiller!

. The Cobbler of Glamorgan

He coughed, he turned; and crystal-eyed
He stared, for the bolted door stood wide,
And on the threshold, faint and grand,
He saw the awful Gray Man stand
His flesh was a thousand snails that crept,
But his face was calm though his pulses leapt.

HERFORD, OLIVER. Ye Knyghte-mare. (In *The Bashful Earthquake*)

Ye log burns dimme, and eke more dimme,
Loud groans each knyghtlie gueste,
As ye ghost of his grandmother, gaunt and grimme,
Sits on each knyghte hys cheste.

KILMER, JOYCE. The White Ships and the Red. (In W. S. Braithwaite's *Anthology of Magazine Verse for 1915*)

The red ship is the Lusitania. "She goes to the bottom all in red to join all the other dead ships, which are in white."

LITERARY CHARACTERS DRAWN FROM LIFE

LE GALLIENNE, RICHARD. Ballad of the Dead Lover.
(In his *New Poems*. 1910)

She took his head upon her knee
And called him love and very fair,
And with a golden comb she combed
The grave-dust from his hair

LOWELL, AMY. The Crossroads. (In her *Men, Women, and Ghosts*)

In polyphonic prose. The body buried at the crossroads
struggles for twenty years to free itself of the stake driven
through its heart and wreak vengeance on its enemy. It is
finally successful as the funeral cortège of this enemy comes
down the road.

"He wavers like smoke in the buffeting wind. His
fingers blow out like smoke, his head ripples in the gale.
Under the sign post, in the pouring rain, he stands, and
watches another quavering figure drifting down the Wayfleet
road. Then swiftly he streams after it . . ."

MARQUIS, DON. Haunted. (In his *Dreams and Dust*)

Drink and forget, make merry and boast,
But the boast rings false and the jest is thin.
In the hour that I meet ye ghost to ghost,
Stripped of the flesh that ye skulk within,
Stripped to the coward soul 'ware of its sin,
Ye shall learn, ye shall learn, whether dead
men hate!

MASEFIELD, JOHN. Cape Horn Gospel. (In his *Collected Poems*. 1918)

"I'm a-weary of them there mermaids,"
Says old Bill's ghost to me,
"It ain't no place for Christians,
Below there, under sea.
For it's all blown sands and shipwrecks
And old bones eaten bare,
And them cold fishy females
With long green weeds for hair."

MASEFIELD, JOHN. *Mother Carey*

She lives upon an iceberg to the norred
'N' her man is Davy Jones,
'N' she combs the weeds upon her forred
With poor drowned sailors' bones

MAYNARD, WINIFRED. *Saint Catherine.* (In *The Book of Winifred Maynard*)

. . . "Saint Catherine," in which the spotless virginity of the saint is made ashamed by the pitiful ghosts, who whisper their humanity to her in a dream—*William Stanley Braithwaite.*

MIDDLETON, JESSE EDGAR. *Off Heligoland.* (In his *Seadogs and Men-at-arms*)

Ghostly ships in a ghostly sea . . .

MILLAY, EDNA ST. VINCENT. *The Little Ghost.* (In her *Renascence*)

I knew her for a little ghost
That in my garden walked;
The wall is high—higher than most—
And the green gate was locked

MONROE, HARRIET. *The Legend of Pass Christian.* (In her *You and I*)

Now we, who wait one night a year
Under these branches long,
May see a flaming ship, and hear
The echo of a song.

NOYES, ALFRED. *The Admiral's Ghost.* (In his *Collected Poems.* 1913)

—. *A Song of Sherwood.*

The dead are coming back again, the years are
rolled away,
In Sherwood, in Sherwood, about the break of
day

LITERARY CHARACTERS DRAWN FROM LIFE

SCOLLARD, CLINTON. A Ballad of Hallowmass. (In his *Ballads Patriotic and Romantic*)

It happed at the time of Hallowmass, when the
dead may walk abroad,
That the wraith of Ralph of the Peaceful Heart
went forth from the courts of God.

SEEGER, ALAN. Broceliande. (In his *Poems*. 1917)

Untroubled, untouched by the woes of this world
are the moon-marshalled hosts that invade
Broceliande.

SHORTER, DORA SIGERSON. All Souls' Night. (In Stedman's *Victorian Anthology*)

. . . Deelish! Deelish! My woe forever that I could
not sever coward flesh from fear.
I called his name and the pale ghost came; but I
was afraid to meet my dear

STERLING, GEORGE. A Wine of Wizardry. (In *A Wine of Wizardry and Other Poems*. 1909)

And, ere the tomb-thrown mutterings have ceased,
The blue-eyed vampire, sated at her feast,
Smiles bloodily against the leprous moon.

WIDDEMER, MARGARET. The Forgotten Soul. (In her *The Factories*)

'Twas I that stood to greet you on the churchyard
pave—
(O fire o' my heart's grief, how could you
never see?)
You smiled in pleasant dreaming as you crossed my
grave
And crooned a little love-song where they buried
me!

. The House of Ghosts

Out from the House of Ghosts I fled
Lest I should turn and see
The child I had been lift her head
And stare aghast at me.

YEATS, WILLIAM BUTLER The Ballad of Father Gilligan. (In Burton Stevenson's *The Home Book of Verse*)

How an angel obligingly took upon itself the form and performed the duties of Father Gilligan while the father was asleep at his post.

—. The Host of the Air

Based upon a scrap of folklore in *The Celtic Twilight* and apparently among the simplest of his poems, nothing he has ever done shows a greater mastery of atmosphere, or a greater metrical mastery.—*Forrest Reid*.

He heard, while he sang and dreamed,
A piper piping away,
And never was piping so sad,
And never was piping so gay.

THE OLD BALLADS

*"From Ghaisties, Ghoulies, and long-leggity Beasties
and Things that go Bump in the night—
Good Lord, deliver us"*

The ballads that follow have all been selected from *The Oxford Book of Ballads*, edited by Sir Arthur Quiller-Couch Clarendon Press, Oxford, 1910

ALISON, GROSS

She's turned me into an ugly worm
And gar'd me toddle about the tree

CLERK SAUNDERS

The most notable of the ballads of the supernatural, from the dramatic quality of its story and a certain wild pathos in its expression.

"Is there ony room at your head, Saunders,
Is there ony room at your feet?
Or ony room at your side, Saunders,
Where fain, fain I wad sleep?"

LITERARY CHARACTERS DRAWN FROM LIFF

THE DAEMON LOVER

And aye as she turned her round about,
Aye taller he seemed to be;
Until that the tops o' that gallant ship
Nae taller were than he.

KING HENRY

O he has doen him to his ha'
To make him bierly cheer,
An' in it came a griesly ghost
Steed stappin' i' the fleer

THE LAILY WORM

For she has made me the laily worm,
That lies at the fit o' the tree,
And my sister Masery she's made
The machrel of the sea

A LYKE-WAKE DIRGE

This ae nighte, this ae nighte,
—Every nighte and alle,
Fire and sleet and candle-lighte,
And Christ receive thy saule

TAM LIN

And pleasant is the fairy land
For those that in it dwell,
But ay at end of seven years
They pay a teind to hell;
I am sae fair and fu' of flesh
I'm fear'd 'twill be mysell.

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